

THE SAN FRANCISCO  
**BAY**  
**GUARDIAN**

35¢

**JEANNE MOREAU**

**A feminist at fifty?**  
A special Guardian interview. Page 17.



PHOTO BY BRIAN GALLAGHER

SINCE 1966, THE WEEKLY NEWSPAPER OF SAN FRANCISCO  
AND THE BAY AREA. JULY 23 THROUGH JULY 30, 1976. VOL. 10, NO. 42.

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exposer**

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question. Page 18.



# LETTERS

## MA BELL'S ESCAPE HATCH

Re your 6/25/76 article "How Ma Bell Listens In," though it is not clear from your article when or how the phone company transmits customer or employee phone conversations over loudspeakers, if that in fact is done, then Federal Communications Commission rules and regulations certainly require that the persons whose conversations are to be broadcast be notified in advance, and it is a violation of federal law for the phone company to fail to give such notification. I didn't see that possibility mentioned in your article. Also, there may be civil rights violations here.

—Jay H. Beckerman  
Tallahassee, Fla.

### Burton Wolfe replies:

I'm confident I made the situation clear, at least in my sidebar, "Ma Bell Confesses," and in the second part of my two-part series, "Ma Bell's Secret Police," if not the first main article. Trunk lines are tested constantly. This entails phone company employees' monitoring of conversations that come over the trunk lines. The monitoring is done at phone company centers where workers listen to conversations that are broadcast over loudspeakers. Thousands of conversations a day are broad-

cast over these speakers. Your conversations, my conversations, everybody's conversations are broadcast. If you happen to be talking on a given line when that line is being tested, your conversation is broadcast on the speaker at the phone center.

Unfortunately, the point Beckerman raises about violation of federal law is incorrect. The authority is section 605 of the Communications Act of 1934, entitled "Unauthorized Publication of Communications." This section prohibits monitoring under the circumstances we are talking about "except as authorized by" US Criminal Code Title 18, section 2511A.

Title 18, section 2511A, permits communications carriers and the Federal Communications Commission to allow switchboard operators and phone company supervisors to intercept calls or conduct "random monitoring" for "mechanical or service quality control checks." That is Ma Bell's escape hatch.

As for violations of civil rights, I agree with you and so does the American Civil Liberties Union. The ACLU is appearing before the State Public Utilities Commission right now with a demand that Pacific Telephone be required to precede all monitor-

ed conversations with a beep tone warning customers they are being overheard.

## BREAD AND SEX

I was in the midst of Pagnol's dramatization of *La Femme du Boulanger* last evening when I read your review of the musicale, which I had seen Wednesday afternoon. I was saddened . . . for you. I admit that "The Baker's Wife" is not great musical theater. But the "Bread! Bread! Bread!" was to me the most moving, motivating song of the whole afternoon, and I knew at once that you were young, had not yet developed the sympathies that make us worth living, and had not heard results of tests made on conscientious objectors in WWII.

First, the musicale does make an effort to show that these are largely poor people; the Marquis speaks of sins they cannot afford to commit, as he can. People in French villages like this one are poor, poor, poor. An Oakland friend is just back from her first visit to relatives in Brittany; her cousin had not had a bath since she herself visited Oakland 15 years ago. So we can assume that the diet of these people is not as varied as of those in Paris, or San Francisco, or your home. Bread remains a major part of it; German exchange

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Michael E. Miller CALENDAR/EVENTS: Zena  
Jones, Harriet Salley. CONTRIBUTING WRITERS:  
Burton H. Wolfe. SPECIAL SECTIONS: K.A.  
Maszka, Louise Cox, Arlene Blumberg. WASH-  
INGTON BUREAU: Peter L. Petrakis, 12115  
Bluhill Road, Wheaton, MD 20902

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PHOTOTYPESETTER: Julie L. Johnson  
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JULY 23 THROUGH JULY 30, 1976

teachers at Oakland High School ate six to eight slices of bread with their lunches, from habit.

Second, only habit could make them eat that much of ordinary American bread. In France, fresh from the ovens at least twice a day, one gets wonderful bread. (I was concerned that the Marquis had his bread picked up twice a

week, but then he could eat other things whereas the peasants could not.) Bread is good, bread is great, bread is indispensable . . . in France in villages especially.

So the people of this village (1) used bread as a major part of their diet, and (2) it was good to eat, too.

—Eileen Murphy  
Berkeley

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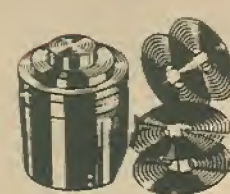
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# An open letter FROM THE PUBLISHER

I would like to take this opportunity, in our sixth straight strike issue, to thank the many, many people who have given the Guardian so much generous support and have made it possible to continue publishing.

The employees who are putting out the paper (60% of the staff). The subscribers who are renewing their subscriptions and the readers who are continuing to buy the paper. The advertisers who continue to advertise. The new advertisers and readers coming in. We simply couldn't have continued to put out the paper without this support coming in regularly.

It's very gratifying, and we appreciate the support very much.

This is one of the most difficult times in the ten years of life and hard times at the Guardian, and we're doing all we can on our end to try to settle the strike in a manner that is fair to all employees and that will still keep the Guardian publishing weekly in San Francisco.

We have a lot of good and valuable employees on the picket line and we would like them back, inside, as soon as possible, working with the rest of us to put the Guardian over the hump. It is with this in mind that we approach the resumption of negotiations at 10 am on Thursday July 22, with the federal mediator.

The ITU/Guild has been claiming that its strike is costing the Guardian dearly in advertising and circulation. For example, the "we must win this strike" issue of the Typographical Bulletin, the official publication of ITU Local 21, reported that the ITU/Guild had "decimated" our advertising. Other ITU/Guild claims were that it had reduced ads by a "half to one-third" (Northern California Labor paper) and by "more than 70 per cent" (an ITU/Guild letter to our advertisers).

Quite obviously, these claims of utter mayhem can be refuted easily: just look at each issue of the paper and judge for yourself. We have put out 24-to 28-page issues, just as we did before the strike. The fact is that at the most only 10% of our display advertisers and 7% of our classified advertisers have discontinued advertising. And several that discontinued during the first ten days of the strike have since returned as advertisers. And many new advertisers have come and will soon be coming in.

The ITU/Guild claims that circulation has dropped drastically. The fact is that single-copy sales and subscriptions have only been slightly affected. Out of our current base of 16,000 subscribers, we have had only about 40 cancellations. During this same period, about 410 readers have renewed or taken out new subscriptions. Our distribution systems are still quite intact and in many cases flourishing. The issues that came out just after the strike started ("Summer Getaways" and "Is Ma Bell Listening In On You?") sold just as well on the newsstands and in or racks as the issues that immediately preceded the strike ("Can Brown Win Big Enough?" and

"Wendy Yoshimura"), and our recent "Imogen Cunningham" issue turned out to be one of our better sellers in some time.

It is interesting to note that the Guild unit at Time magazine, an open shop, went on strike shortly before the Guild unit at the Guardian did. The strike ended three weeks later, on June 21, with the Guild accepting a company offer that was substantially the same as the one before the walkout began. Commented the national Guardian of New York: "Since the strike had failed to stop publication of Time Inc.'s magazines, there was little sentiment for a long strike." And the paper quoted a Guild organizer as saying, "We have to consolidate and prepare for the next time around."

Why can't this happen here? Why can't the ITU/Guild accept our offer and then come back, as we proposed, for more in six months or after 10 consecutive issues of 40 pages (our break-even point), whichever is sooner? And why can't they then come back again and again for more and more and ask for wages and fringes in concert with the growth of the Guardian? The initiative to settle things is now with the ITU/Guild. Our options are limited. Because, for us, this whole difficult business boils down to economics: the problems of what AFL-CIO unions demand with their tactics and strike power from a small, struggling business. For example, they say they want 25-cents-an-hour increases "amounting to less than \$300 a week."

The fact is that the increases would total \$421 a week (or \$21,911 per year); added to the vacation and sick leave we've already offered, the increases would total almost \$33,000 per year. Thus, the ITU/Guild wants us to greatly increase our weekly losses without any immediate prospect of recouping our long history of losses or of making up the new losses through increased revenues.

Twenty-five cents an hour doesn't sound like much, but let us note that the strike settlement for public employees in Alameda County, which has far more resources than the Bay Guardian, was for about 25-cents an hour. And the county's supervisors complained they would have to raise the tax rate to cover the salary increases. Meanwhile, our expenses increase horribly: we just got word last week that our second-class postage rates are going up 30% this month.

In any event, we're going to continue to do our best to get an equitable settlement that will keep the Guardian in business. All we ask is that you continue to give us the support you've given us so far. It's keeping us alive. —Bruce B. Brugmann

## PEOPLE'S POLITICS

Less than two weeks remain before the Aug. 3 cut-off date for petitions for the November ballot initiative campaign led by **San Franciscans for District Elections**. Their measure would make elections for SF supervisors more representative and democratic. To help-gather the signatures, call 431-9892 or 668-0159.

**Supporters of the Cuban Revolution** plan a protest rally against the US blockade of Cuba Mon/26 noon-1 pm, at the Federal Building, 450 Golden Gate, SF. July 26 marks the 22nd anniversary of Fidel Castro's attack on Batista's army guerrilla in Santiago which launched the successful revolution. . . **The Tenants' Union Salute to the People of Puerto Rico** will feature the music of Cesar's All-Stars, dancing and Puerto Rican food, Sun/25, 2 pm-9 pm, 3000 Folsom, SF. \$5.67.

The New World Liberation Front sponsoring a rally to free Gary Tyler, a black youth on death row in Louisiana who was convicted of the murder of a white person by an all-white jury after a racial clash when he was being bused home from his desegregated school. The rally will take place at SF's Federal Building, Golden Gate/Larkin, on Saturday, July 24, at 2 pm. **Ande Lougher** will sing and **Inez Garcia** will speak.

Conspiracy buffs can get hold of the third revised edition of the **Assassination Conspiracy Resource List** for the cost of return postage. The four-page brochure lists books, periodicals, articles, bibliographies, films and organizations involved in investigating or researching political assassinations and coverups in recent US history. It can be obtained from Donnelly, Box 271, New Vernon, NJ 07976, (enclose 13 cent stamp for one, 24 cents for two, 35 cents for three).

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From the Summer 1976 issue of "Soldier of Fortune" Magazine.

## 'SOLDIER OF FORTUNE'

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"A \$6.60 ad placed in a magazine called 'Soldier of Fortune' may have cost Daniel Gearhart his life.

—News item, SF Chronicle,  
June 29, 1976

*Soldier of Fortune* ("The Journal of Professional Adventurers") is a slick-paper quarterly magazine that comes out of Boulder, Colorado. Its editorial content consists primarily of reports on past and present wars around the world and weaponry news. The advertisements are mostly for guns, knives, and books about guns and knives. The magazine also has a section of classified ads, and it was there, among the offers of throwing daggers and information on explosives, that Daniel Gearhart of Kensington, Maryland, placed a 33-word notice offering his services.

Gearhart's ad was reportedly answered in January of this year by one David Bufkin, who was recruiting mercenaries to fight in Angola. Earlier this month, Gearhart and three British mercenaries were executed by the Angolan government.

A letter to the editor in the Summer 1976 issue (Vol. 1, No. 3) praised the magazine as "one of the most well-written publications I have ever seen—not to mention the fact that it 'Tells it like it is.'"

A "Memo from the Publisher," who is identified as Lt. Col. Robert K. Brown, begins, "Angola is now lost and firmly in the Communist camp, thanks to a timid Congress who naively cried, 'Angola is not important to our national interest,' wailed, 'We cannot get involved in another Vietnam,' and then sanctimoniously cut off funds from the anti-Communist forces, letting them

drown in their own blood, courtesy of Russian rockets and Cuban bullets." The writer goes on to describe the "Angolan debacle" as "illustrative of how the CIA has been emasculated by the 'goody two-shoes' of this country."

Then there's a lengthy article titled "Operation Diablo: The Secret Story Of How William Randolph Hearst, Sr.'s New York Public Relations Department Engineered the 1954 Guatemalan Revolution (. . . Not the CIA)." Accompanying a photograph of Hearst is a caption identifying him as "grandfather of Patty Hearst and scion of a huge publishing empire."

The most interesting part of *Soldier of Fortune*, however, is not the articles but the ads. Among the products offered through the magazine: A PSE-101 Psychological Stress Evaluator ("the modern, accepted interrogation tool"). "Original WWII German Army, SS and Luftwaffe helmets." "The Merc Dagger," a nine-inch knife that "will reach from the ribs thru the diaphragm and to the heart from any angle of approach. . . only \$195." "Airborne 'Death From Above' T-Shirts." A magazine called "Knife World." "Second Chance Body Armor." Posters of bare-chested women with bandoliers and machine guns.

And, of course, the classifieds. "Ex-Marine seeks employment as mercenary, full time or job contract. Prefer South or Central America but all offers considered." Imagine: you too can end up like Daniel Gearhart!

*Soldier of Fortune* is available by subscription for \$8 a year from P.O. Box 693, Boulder, Colorado 80302.

—Michael E. Miller

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## Follow that strike

The first meeting in a month between the Guardian and negotiators for the International Typographical Union Local 21 and the San Francisco-Oakland Newspaper Guild Local 52 was scheduled for Thursday, July 22, at the office of the Federal Mediation and Conciliation Service in SF. The ITU/Guild has been on strike at the Guardian since June 15. □



# In the public interest AUTO AIR BAGS

By Ralph Nader

It is invisible until needed in a collision. It can save over 10,000 lives and nearly a million injuries a year. It has been proven as reliable, effective and economic in about 300 million vehicle miles of travel. There is a 1973 General Motors film applauding its life-saving excellence.

Nonetheless, this system, called the air bag, or other similar safeguards called "passive restraints," still are not standard equipment on automobiles. Why?

Ask Transportation Secretary William T. Coleman. He has just extended the department's delay on the passive restraint standard to eight years by postponing a decision for another year. This means that what originally was proposed for the 1972 model year won't be applied until the 1980 model year, if Coleman makes the right decision.

His auto safety chief, James Gregory, was clearly disappointed, disagreeing with Coleman's assertion that more deliberation is needed. Gregory's two auto safety predecessors, Douglas Toms and Dr. William Haddon, are also disappointed.

So too is Donald L. Schaffer, general counsel to Allstate Insurance Co., who terms the government's inaction a "national disgrace."

Schaffer, a long-time advocate of the air bag which instantly inflates inside the car to protect motorists during significant crashes, will send supportive evidence to anyone on request. (Write to him at Allstate Plaza, Northbrook, IL 60062.) He shows how air bags,

presently in about 14,000 cars, can save lives and can already meet the contemplated federal standard so long postponed.

Allstate's company fleet includes five model years of various makes of automobiles with air bags.

Evidence assembled by the Insurance Institute for Highway Safety indicates that every day the Transportation Department delays in issuing a passive restraint standard for all new automobiles, 30 Americans will be killed and over 2,000 other motorists will be injured over the projected life of those vehicles.

Because passive restraints will reduce injury loss claims as well as prevent massive highway carnage, almost the entire auto insurance industry is demanding that Coleman decide for human safety.

The arguments for air bags or equivalent passive restraints continue to be overwhelming. Such restraints are more protective in a crash than the shoulder harness/seat belt combination. They will work virtually 100% of the time, as compared with a 29% to 25% belt usage among motorists.

They should save motorists about \$2 million yearly in insurance premiums with the multiplier effect of savings throughout the economy amounting to many billions more dollars. And they prevent fatalities and injuries.

All these beneficial consequences can result from a proven safety system costing the auto companies no more than \$50 per car before profit markups in mass production volume.

These arguments leave the domestic auto industry cold. Ford Motor Co., which adds 100 pounds of insulation weight to the Granada for a quieter ride, has been militantly opposed to air bags. GM, which advocated the air bag in the early Seventies, has now rejected it with stunning callousness.

So, in the short run, it is up to Coleman. During his 15 months in office preoccupied with Concordes and rail-

## MEMO OF THE WEEK

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### MEMO

TO: See Distribution Below  
FROM: E. M. Starling  
SUBJECT: SUGGESTION  
DATE: June 17, 1976

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☐ COMMENT & RETURN  
☐ FILE  
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☐ INFORMATION

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EMS:sm

TO: Ann Adams  
Laurie Sain  
Rucha Robinson

cc: Anne Halsted

roads, Coleman has confirmed that he can stand up to everybody but corporations and their White House friends.

Speaking on May 24th before the Economic Club of Detroit, Coleman told the auto executives what they wanted to hear. He condemned auto industry regulations resulting from "foolish congressional misdirection," without specifying just what he meant.

In a subsequent news release on June 9th, Coleman declared that he wants to reconsider "the appropriate role of the federal government in prescribing motor vehicle safety standards."

He should realize that Congress has already done this in the Auto Safety Law of 1966 which he has sworn to uphold. It is not for him to try and rewrite his congressional mandate.

Coleman's recent remarks border on corporate demagoguery. While sniping at proven safety standards, he remains silent about such price-increasing trivia as vinyl roofs and other froth that some auto dealers sardonically call "mandatory options."

In announcing yet another public hearing on passive restraints this August, Coleman said he will make a final decision next January, after the elections.

Meanwhile, Donald Schaffer sits in his Illinois office fearful that the "concerted effort of the auto manufacturers to kill this great invention" will be successful.

"It's like discovering pasteurization and nobody will boil the damn milk," he says. ■



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# THE ADVENTURES OF ED MONTGOMERY

By Burton H. Wolfe

From Pulitzer Prize-winning reporter to Hearst's yellow journalist against the left



*I've sat around. I've watched people come and go and I've staked you out a time or two. I watch people. Even looking, counting the cars . . .*

—from testimony by Ed Montgomery in Synanon v. Examiner

**T**he corruption of the local Internal Revenue Service. The Stephanie Bryan-Burton Abbott murder case. The House Committee on Un-American Activities riot at SF City Hall. The SF Chronicle/Bud Boyd wilderness survival fraud. The Berkeley Free Speech movement. The uncovering of Angela Davis. The penthouse luxury life of Black Panther Party chief Huey Newton.

All of those stories were pioneered by Edward S. Montgomery, Ed for short, the SF Examiner's one and only Pulitzer Prize winner.

For the three decades between 1945 and 1975, Montgomery was the number one investigative reporter for William Randolph Hearst, his son Randolph A. Hearst and the top editors of the Examiner. His muckraking, particularly of left-wing individuals and movements, won national fame for an otherwise lackluster, oft-times disparaged daily newspaper.

To the Hearsts, right-wing businessmen and politicians, police authorities and superpatriots, Montgomery is a journalistic hero, a destroyer of more left-wing subversives than anyone else working for West Coast newspapers. To left-wingers and those who sympathize with their causes, ranging from liberal to radical, Montgomery is a demon from the slimy pits of Hearst yellow journalism, the most hated reporter in modern California journalism history. Warren Hinckle, the enfant terrible of the literary left, described Montgomery as follows in his book *If You Have a Lemon, Make Lemonade*:

"A large man with a bulky hearing aid strapped to one ear and a ball-point pen clipped to his shirt pocket, Montgomery feasted on the good red meat of subversives and radicals. With pipelines into police intelligence units around the country and friends in high places among the compulsive newspaper clippers at the House Un-American Activities Committee, he would on occasion journey to Washington to testify before that body on matters of peril to the nation. If Montgomery was left in a slough

of despondency when at the end of the Fifties the red peril slunk off, he became a young man in love on the first day of spring when the Sixties brought to the Bay Area the first Black Panthers and later the basement infernal-machine shops of left-wing bombers. . .

"I viewed Montgomery's journalistic tribalism with a bemused historical detachment and found him a pleasant enough fellow to have an occasional drink with while exchanging newspaper gossip and nonpolitical stories about city politics. . . They [Hinckle's 'New Left friends'] thought it was bad enough that I drank in the company of cops, let alone with Ed Montgomery, whom they considered a horrible Hearst monster with the blood of innocent leftists still dripping from his fangs."

Excoriated though he might be, always up to his thick neck in controversies with some of the most dangerous radicals of the day, Montgomery himself managed to evade trouble for himself until his last two years at the Examiner. Until then he had suffered no more adversity than one libel suit against him that was dismissed by a jury in 15 minutes.

But, in 1974, Montgomery became one of the key defendants in a \$50 million conspiracy complaint lodged against the Hearsts and the Examiner by Synanon, the nonprofit foundation that began with group rehabilitation for drug addicts and expanded into a communal way of life supported by capitalist donors and self-run multimillion-dollar business enterprises. Last summer, a little more than a year after his trouble with Synanon began, Montgomery retired from the Examiner and moved to St. Helena, where

he lives on pension from the Hearsts he served so faithfully. If the conspiracy case is not settled out of court, he will be tried in around a year, according to Synanon lawyer estimates.

Montgomery has been accused by Synanon of consorting with ex-convicts in an effort to defame the foundation and its leaders, receiving and delivering audio tapes stolen from Synanon offices, and perjuring himself in pretrial depositions taken under oath. Montgomery is represented by SF attorney Bernard Petrie, who denies all of these allegations on his behalf. Montgomery himself is not talking for publication.

Throughout his career Montgomery has managed to avoid the sort of probe into his own affairs that he has routinely conducted into the lives of his subjects. But now, as the result of his legal battle with Synanon, he is no longer able to escape personal scrutiny.

Through pretrial depositions taken from Montgomery by Synanon legal director Dan Garrett, it is now possible to piece together the first non-journalism fraternity profile of and interview with California's most famous newspaper reporter, Ed Montgomery.

"The Adventures of Ed Montgomery" ought not be read by anyone, however, as merely the story of one extraordinary reporter who has made history. It is also the story of how the mother newspaper of the Hearst chain obtained its most cherished, sensational, nationwide news-making, front-page scandals. It is an examination of Hearst newspaper mentality, the peculiar Hearstian viewpoint that led to an obsession with left-wing individuals and movements, and a concentration on them while scandals in big business were overlooked.

## The Profile

According to Ed Montgomery's testimony in pretrial depositions, he was born at Fort Collins, Colorado, on Dec. 30, 1910. One year after his birth, his family moved to the SF

Bay Area, where he has made his home ever since.

Montgomery attended Grant grammar school in Oakland, Willard Junior High in Berkeley, and Berkeley and Burlingame High Schools. He majored in journalism and history at the University of Nevada, graduating in 1934 with a BA degree.

Montgomery's first newspaper job was reporting for the Nevada State Journal in Reno, 1934-36.

In 1937 Montgomery broke off his newspaper career to take some courses in metallurgy and geology as preparation for a brief stint metal prospecting in the Nevada desert. "I covered up a good silver prospect when silver was two bits an ounce," he told Synanon legal director Garrett. "I'll go back and find it one of these days."

The next year, 1938, Montgomery resumed reporting, this time for the Reno Evening Gazette. "I put out a sports page in the morning," he told Garrett, "[did] general assignment during the day, sometimes the city council at night. On occasion I covered executions at Carson City at 4 or 5 in the morning."

In 1942 Montgomery entered the US Marine Corps on a disability waiver for the hearing deficiency that has caused him to wear a hearing aid all his adult life.

Following his honorable discharge from the Marines, Montgomery signed up with the SF Chronicle as a copy-reader, but stayed there only from June to October 1945 because he disliked that side of the news business and the rival Examiner offered him a job as reporter.

Within five years Montgomery won the Pulitzer Prize for a series of articles in 1950 exposing corruption in the Bureau of Internal Revenue since renamed the Internal Revenue Service. At his Synanon deposition Montgomery recalled how it happened:

"There were people in the gambling fraternity and in the underworld who purchased worthless mining stock in

*continued next page*

**"They considered Ed Montgomery a horrible Hearst monster with the blood of innocent leftists still dripping from his fangs."**



# Montgomery's account of the House Committee on Un-American Activities riot turned out to be bogus. Every sentence was erroneous, refuted afterward by scores of eyewitnesses. But his front-page falsehoods were spread across the nation by wire services that parlayed them into malicious slanders of the students who demonstrated.

*continued from previous page*

the Mountain City Consolidated Copper Company, which was controlled by a couple of people within the Bureau of Internal Revenue. They had a formula worked out. It was simple. If you had tax troubles and they knew about it, if you purchased enough of this Mountain City Consolidated Copper stock, you no longer had tax troubles.

"They had a hole in the ground at Elko County and very near the Mountain City Copper. Mountain City Copper was a big thing; that was one of Herbert Hoover's early ventures.

"... I made a trip to Elko. I looked at the property, determined it was worthless."

Montgomery's next step was to ferret out individuals in the Revenue Service who knew and confirmed the story. They led him to individuals who participated in tax fixes.

"I sat at a bar for three nights, four nights, running down to San Jose just to overhear certain conversations of a certain bartender telling how his mother-in-law fixed her tax problem by buying stocks...

"... There were 14 indictments, there were people fired, there was one suicide as I recall [in the wake of Montgomery's stories in the Examiner]." Among the individuals imprisoned for tax evasion was liquor lobbyist Arty Samish, who boasted of controlling the entire California State Legislature with a seemingly endless roll of thousand-dollar bills.

Montgomery claims to have written every word of the IRS scandal series, but he admits "there have been instances where stories appearing under my byline were written by someone else, but written on information provided by me alone."

The truth is that Montgomery has never been much of a writer. Investigation has always been his bag. Drinking with and paying off pimps, prostitutes, gamblers, dope addicts, thugs and other such types he routinely used as informers. Playing cops and robbers. Hunting down a grave in the woods where a murder victim was buried, before the cops discovered the corpse—a feat he performed in the murder case of 14-year-old Stephanie Bryan by hiring a woodsman and a bloodhound that sniffed out her body; this led to the conviction and execution in 1957 of her alleged killer, Burton Abbott. (Abbott's defense lawyer, Alfonso Zirpoli, now a federal judge, believes to this day Abbott was innocent.)

Other Montgomery capers: Setting up a gambler's private eye to offer a bribe while a photographer hid in the closet—a trick he used to bust SF gambling king Bones Remmer. Using a prostitute on heroin, Paula Winters, to lead him to the exposure of 15 narcotics dealers. And here is how he described that undertaking:

"I would be given \$50 in marked money [he does not say by whom, but it was either Examiner editor Bill Wren or the SF police] and what not, and had to supply her with fixes during the day and what not. [According to Synanon legal director Garrett, Montgomery did not bat an eye as he stated for a court record that he, a newspaper reporter acting on behalf of the SF Examiner, supplied a heroin addict with fixes.] Always two of us together, Charlie Doherty and I working together on that thing for weeks and weeks, and there were arrests being made at 4 or 5 in the morning, 3 in the morning. Never any publicity until we got it all wrapped up. And boom! Some people went to prison."

Montgomery's love of playing detective paid a huge dividend for the

Examiner in the summer of 1960 during the peak of a circulation war with the Chronicle that existed at that time, five years before management of the two papers decided to stop competing and form a monopoly combine. The Chronicle's outdoors columnist, Bud Boyd, was supposed to be camping in the wilderness for a survival experiment ballyhooed with Barnum & Bailey Circus promotional techniques engineered by executive editor Scott Newhall. Montgomery got a tip it might be phony, beat a path to the campsite supposedly occupied by Boyd and found it deserted. But Boyd had left the remnants of canned goods and pre-prepared gourmet dinners. While the Chronicle published Boyd's accounts of how he and his family lived off roots, bark, leaves, various edibles growing in the wilderness, Montgomery prepared a devastatingly documented account of the fraud. After it appeared in the Examiner, national magazines picked it up and the Chronicle became the laughingstock of the newspaper business.

In that same year, 1960, Montgomery began shifting his focus from murderers, dope dealers, gamblers and frauds to left-wing individuals and organizations. He testified at his Synanon deposition that his concentration on the left began when he returned from a trip to East Africa in 1964. Undoubtedly he fudged on the date, consciously or unconsciously, because he would like to forget the mischief he caused by his inaccurate reporting of the House Committee on Un-American Activities riot at SF City Hall on so-called "Black Friday," May 13, 1960.

Noncommunist students arranged a demonstration at City Hall because HCUA was harassing teachers on local campuses. Either of his own volition or on orders from the HCUA or SF police chief Tom Cahill—the truth has never been ascertained—SF Police Dept. Intelligence Detail Inspector Michael Maguire ordered fire hoses turned on the students. They were dragged down the marble steps inside City Hall and beaten over the head with clubs.

Next day, under the screaming front-page headline "CITY HALL MOB BATTLE!", Ed Montgomery reported in the Examiner that the demonstrators "triggered" the riot by rushing "the door of the Supervisors Chambers." Montgomery stated:

"The mob then climbed over the barricades and stormed the door, knocking [Ralph] Schaumleffel [the policeman guarding the door] down. Then, the officer said, while he was on his back, a student, Robert J. Meisenbach, an English major at UC, grabbed the policeman's nightstick and hit him over the head with it. ... Inspector Mike Maguire of the Intelligence Detail then grabbed a fire hose and ordered it turned on. ... Three demonstrators then tried to rush the police directing the hose, and had to be literally clubbed back."

Montgomery's account turned out to be bogus. Every sentence in the above paragraph was erroneous, refuted afterward by scores of eyewitnesses. For instance, two secretaries in the University of California English Department who commanded a bird's-eye view of the scene from a City Hall balcony, Alyce Foley and Mary Fain, prepared a report for the press that stated:

"(1) The group standing outside the doors did not attempt to force 'its way into the hearing room at any time. (2) There was no movement to rush the cordon of police even after the fire hose was turned on. (3) The behavior of the individuals forced or dragged down

the staircase after the hose was turned off could not be called resisting arrest, except in the sense of passive resistance."

John Liddell, a graduate in business administration from UC, issued this eyewitness report:

"The police, with no prior warning, turned the fire hoses upon the first row of students—who were three feet from the nozzle and on the OPPOSITE side of the barricade from the police—knocking them down and rendering several unconscious. ... The fact that the police could not disperse the students [with the hoses] caused the officers to draw their clubs. With shouts and curses they began to beat the students with their clubs, their fists and their feet."



## His love of playing detective paid a huge dividend for the Examiner.

So it went. All eyewitness reports presented the opposite picture of Montgomery's account, which was entirely a defense of and apology for the police. There was one aspect of it, however, he could never get the police to confirm, and it was, in fact, the key aspect: that "the mob" knocked Officer Schaumleffel down to trigger the fracas, and while he was on his back student Meisenbach grabbed his nightstick and clubbed him with it. Here is what Schaumleffel told me a year after the incident in a private interview published in *The Californian* of June 1961:

"I never made the statement to any reporter that I was rushed by the mob, knocked down and hit over the head while I was on my back."

"Well, then," I asked, "did you ever tell Montgomery or anyone else that your being rushed and hit over the head started the [so-called] riot?"

"No," Schaumleffel replied. "I never made that statement. This part of the reporting was completely inaccurate."

Schaumleffel added that he did not even remember talking to Montgomery. When I asked Montgomery about it, he said: "I've never talked to Schaumleffel in my life."

At a subsequent trial the student accused of hitting Schaumleffel, Meisenbach, was acquitted after eyewitnesses reported the opposite. Meisenbach, a timid bespectacled fellow, hosed and beaten, was in no shape to retaliate; cringing with fear, he fouled his pants.

Montgomery's front-page falsehoods were spread across the nation by wire services that parlayed them into malicious fraudulent press, HCUA and FBI slanders of the students who

demonstrated. But the lies, including the usual charges that the students were "Communists," were exposed by many periodicals and organizations; and a fraudulent film called "Operation Abolition," put out by the HCUA, eventually led to the death of that misbegotten committee.

So, Ed Montgomery unwittingly helped put an end to the most subversive group of political protest-hunters that ever existed in the USA; it was the most ironic chapter of his life's story.

During the mid-Sixties Montgomery took time out from his redbaiting to perform a conscious public service. He wrote a series of articles on how a ne'er-do-well trucker named Paul Imbler was framed by the police and his prosecutor, and sentenced to death for a crime he did not commit. Even when the California Supreme Court disgraced itself by refusing to overturn the sentence, Montgomery persisted. He dug and dug, producing one contradictory piece of evidence after another, until at last a federal court judge freed Imbler with a blast at the police-prosecution frameup and at all the courts that refused to expose it and overthrow the verdict, which at one time had Imbler a week away from being gassed to death at San Quentin.

It was the most humane investigative job Montgomery ever performed in his life, and it was indicative of the brilliant, socially valuable journalism of which he was capable. Instead of using his talent on behalf of noble causes, however, he debased it by tailing leftists, radicals, revolutionaries and social protesters, exposing their connections, lumping them all together as subversives, painting black uprisings as just another phase of a universal communist conspiracy. So ardently did he pursue his passion for ferreting out left-wing radicals that he became the only media representative from the west coast asked to take part in a 1974 House Committee on Internal Security panel in Washington, D.C., that thrashed out legislation aimed at curbing terrorism.

During his Synanon deposition, Montgomery was asked many questions about his career in red-hunting by Synanon legal director Dan Garrett. Montgomery sometimes answered volubly. The result, when testimony is pieced together, amounts to a sort of interview, the first interview ever, with the west coast's most famous communist-hunting investigative reporter. Though it appears below in interview form, it is actually testimony from a pretrial deposition, given under oath and recorded by a court reporter.

[Important note: So many of the questions by Garrett and answers by Montgomery are excerpted that I have eliminated the customary three dots and three asterisks to indicate omissions, because they would appear so frequently as to become an annoyance. Since I am not designating omissions, I want the reader assured that nothing is taken out of context. No testimony has been eliminated to make Montgomery look more favorable or unfavorable than he might if quotes in their entirety were published.]

**The Interview** (from Ed Montgomery's deposition of April 11, 1974, taken at Synanon headquarters in Oakland)

**Garrett:** How long have you occupied yourself with this interest in the left wing, or the radical left wing?

**Montgomery:** Since I came back from East Africa in '64 and right at the height of the free speech movement

*continued on page 8*



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**Q: Did you personally feel it was wrong for Angela Davis to be teaching at UCLA?**

**A: It isn't a case of what's wrong or right. I don't evaluate these things. I'm simply a reporter.**

*continued from page 6*

in Berkeley, it has occupied a good deal of my time.

I disclosed Angela Davis's employment contract with the University of California. I disclosed the fact it was she who purchased the gun used in the Marin [San Quentin prisoners'] shootout. I traced the gun. *Newsweek* would have you believe that it was on information supplied by the FBI. Hell, the FBI was never in that case.

I have in my files the registration of guns purchased up and down the coast and over in Reno, Nevada, by militants, as much as \$900 worth at a crack. All registration, who bought them, whether Don Cox or [Eldridge] Cleaver or [David] Hilliard, or who, or even Angela Davis. When they had the shootout over there, I wanted to see the guns. They [Marin County deputy sheriffs] wouldn't let me near them. It took me two or three days to finally get the list of serial numbers.

Once I was able to obtain those, I only had, simply had to compare with my list and there was everything except the shotgun. Someone, I've forgotten who, tipped me off to the fact that the shotgun had been purchased in San Francisco. So, I knew that they had duplicate records of every purchase.

Bob Bryant and I started with one pawnshop, gun shop, one to the other. I said, 'Do you still have your copy of the sales slip for the shotgun you sold Angela Davis?' If the guy says, 'What the hell you talking about?' you can forget it, go to the next. Finally, I think the fifth or sixth place we hit was the Eagle Loan. 'I've still got it, but I'm not supposed to talk about it [the pawnshop owner said]. How did you know about it?' We went on from there.

*Did you maintain any other kind of surveillance setups in addition to the one that you had to get the gun registration?*

Sure. I have a friend, who lives right over here in the apartment house by Lake Merritt, who called me and said, 'Hey, who the hell do you think is living in my apartment house? Who do you think I bumped into in the elevator twice now and I find he lives three floors or two floors above me, whatever it is?' It turned out to be Huey Newton.

I went over there and parked for three or four days and until I saw him come and go and come and go, and identify who was with him—John Seale, Bobby's brother; and Hilliard and, oh, the guy out of Detroit, Redmond or something like that.

*That was when you wrote your big expose of how Huey Newton was living in the penthouse over here by the lake?*

You asked me if I used surveillance. That's an example. I checked that for four days.

Again, *Newsweek* came with a big story crediting the Examiner, crediting me, with having exposed the fact that Angela Davis had gotten a contract with UCLA on information provided by the FBI, and nothing could be farther from the truth. Hell, if *Newsweek* had called and said, 'Hey, Montgomery, where did you get your information?' I would have been happy to tell them. There was no secret about it. I got it from Marshall Houts down at Laguna Beach, a man in forensic medicine.

He has five daughters. One of them was attending UC San Diego and taking classes from what's his name, the Commie down there, acknowledged Communist prof, you know who I

mean. [Herbert Marcuse is who Montgomery means.—BHW] He's no longer on the faculty down there, and Angela Davis was his teaching assistant.

The daughter told Marshall that Angela Davis is getting a contract to sign, sign a contract, going to be a full-term associate professor of philosophy at UC. And he [Marshall Houts] passed the information on to me.

He wasn't happy about it. He and his daughter were having difficulty because of the fact that she was getting brainwashed down there. But aside from that, I for a week raised hell over here at UC Berkeley trying to get confirmation. Everybody denied it, denied it, denied it. So, finally I went to the horse's mouth. I called Angela Davis.

I got her at her apartment north of La Jolla there, Cardiff by the Sea. We had a half-hour conversation. We had quite a conversation. She got a little edgy toward the end, but she confirmed the story and next week *Newsweek* comes with the story that it was provided by the FBI.

*What are your personal views on that sort of thing?*

Well, I'm opposed to communism, but I'm not rabid about it. To me it's not an obsession. It's a good story. I think it's a hell of a good story.

*Now, why was it such a good story in your opinion as an expert journalist that Angela Davis was working for the University of California?*

It turned out her contract was with UC, and she had been hired by—why can't I think of the prof's name?—Marcuse is the man. She worked under Marcuse and there had been a great deal of criticism in print and even in the national magazines. Now, here is his protege. They're already raising hell and trying to get him off the

faculty at San Diego and here is his protege landing on the faculty at UCLA. I'm sure that's a story. It might not appear to be a story to you, but I think it was a hell of a story at the time, a good story.

*You personally felt this was wrong?*  
It isn't a case of what's wrong or right. I don't evaluate these things. I'm simply a reporter.

Oh, I've read a few books on Marxism, Leninism. I've read a little bit about the Communist Party. I don't consider myself an expert on it. It just doesn't appeal to me, let's put it that way.

*Do you remember the titles [of the books you read]?*

No, not offhand.

*Did you do anything other than read some books to educate yourself on Communist ideology?*

No.

Coming up: "On the Synanon Trail."

On several occasions during the last six months, I have offered to talk to Ed Montgomery. I have written and spoken to his lawyer, Bernard Petrie. I have written and telephoned Montgomery, but there has been no response to my letters and I have been unable to get anyone to pick up the receiver at his home in St. Helena.

No response by Montgomery or his lawyer appears here because there has been none.

The door remains open, though. If Montgomery or his lawyer feels anything is inaccurate or out of context, or if they feel any of my analyses or conclusions are unfair, or even if they just disagree with something, editor-publisher Bruce Bruggmann has assured them and me their demurrer will be printed in the Guardian. ■

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A report on the California  
delegation at the  
Democratic Convention

# LEFT OUT IN THE COLD?

By David A. Horowitz

New York—Bright green crepe stretched between the placards of the Georgia and Minnesota delegations to the Democratic National Convention of 1976 last Thursday in Madison Square Garden. The matrimony between Deep South and Middle West would be consummated that night with the addition of Walter Mondale to the Carter glide toward the presidency.

Across the hall, most of the California delegation sat discouraged and forlorn, bored by a convention that had passed them by.

By contrast, in 1968 George McGovern had come personally to ask the California delegation for the entire vote won by Robert Kennedy in that year's winner-take-all primary in the state. McGovern got every vote, a major statement against the Vietnam War was thus fashioned and the candidacy of a future presidential nominee was born. Four years later, California figured heavily in McGovern's successful capture of the Democratic Party's nomination.

This time around, 205 of California's 280 delegates were committed to the unpredictable Jerry Brown, in what the governor described as his "unorthodox venture" in search of the presidency. "We've come here to New York to make an impact," Brown told an ecstatic caucus of the entire delegation the first day of the convention.

Brown's following in the delegation was impressive—ambitious state employees, Spanish-speaking farmworkers and community organizers, Hollywood glamor people, black activists, students and radicals, adoring homemakers, middle-class Catholics, feminists, union men, gays and tax-conscious conservatives. They all seemed to share an enthusiasm for the governor's hostility to professional politics and his disdain for traditional rhetoric.

A huge crowd of Brown delegates, camp followers and media jammed

the California caucus on the first day of the convention. Instructions to delegates were followed by introductions of state party luminaries while the crowd waited restlessly for the appearance of the most talked-about Governor in the nation.

Suddenly there was some movement among the standing throng at the entrance and a familiar voice said, "Let's add a little luster to this thing." It was Jerry Brown, and in a split-second the crowd provided the luster due a presidential candidate with some 300 delegates behind his name.

"I understand the arithmetic," Brown told the audience and national media, but he did not release his delegates.

Brown's speaking style is a curious mixture of Buckminster Fuller planetary consciousness and tough street talk. At times, he seems to parody the rituals of political discourse and even the process itself. Following the successful Carter roll-call, Brown arrived on the convention floor to announce that he was turning over his California votes to the Georgian in a show of party unity. When it turned out there were two Udall votes and possibly others still unaccounted for, Brown told the convention, "We'll just kind of leave those votes floating around somewhere." The announcement drew a good deal of laughter in the California delegation from which he spoke, but the rest of the hall was decidedly quiet.

One California delegate who remained silent was Berkeley Congressman Ron Dellums, a Brown supporter at the convention. Dellums had experienced a long and frustrating day. Earlier in the afternoon he had given out a TV interview to a Bay Area station in which he remarked that at the risk of appearing on the next administration's enemies list, he was going to insist that substantive issues be discussed at this convention.

A Carter supporter overheard the comment and, when the camera lights dimmed, accused the congressman of maligning the character of the party's leading candidate. Dellums exploded. "I'm up to my ears in this unity shit," he snapped, eyes flashing. "People are tap-dancing around here avoiding issues. Everyone's so rooted to the politics of winning that we can't even address ourselves to what's happening out there in the country."

Pressed to support his statement, Dellums asked why Carter had prom-



DRAWING BY DAVID LEVINE, FROM THE NEW YORK REVIEW OF BOOKS

## Carter said he'd read Brown's speeches and found their approaches remarkably similar.

ised only to sign a full-employment bill instead of actively working for one. He accused the presidential candidate of vagueness on health care and of fostering even more confusion on "right-to-work" laws. "Why didn't Carter have enough courage to take a Barbara Jordan, who everyone loves and respects, as a vice-presidential candidate?" he asked. Dellums was a member of the Caucus of Black Delegates.

When Carter's supporter pointed to the Georgian's friendship with black Atlanta Congressman Andrew Young, Dellums asked where Carter had been during the civil rights struggles of the Sixties. If he wasn't there in the Sixties, Dellums asked, where could he be now when the issues were more complex? Noting that he was a personal friend of Congressman Young's himself, Dellums nevertheless challenged a black America which had given 70% support to Carter "for not having any politics."

That night on the convention floor, Dellums watched in stony silence as

Brown turned over some 200 California votes to the victorious Carter. He looked shocked and personally hurt. When asked if the delegation had been polled on the transfer, the congressman curtly replied that if it had, it was news to him.

On the final day of the Democratic conclave, Detroit Congressman John Conyers nominated Dellums for the vice-presidency. The effort, as Dellums explained to the convention and millions of TV viewers waiting to see Mondale and Carter, was designed as the only possible platform for issues that had never been discussed before the convention. The California delegation had voted overwhelmingly for a rules change to open floor debate on substantive issues, but that motion, like other attempts to liberalize party procedures, had failed to carry.

Dellums reminded the nation in his speech that there was still misery out there in the streets and that jobs, health care, schools and housing were crying needs that demanded attention. When he announced that he was withdrawing his name from the roll call because he sought no office, there was hearty applause for his eloquence and brevity. Dellums received 20 votes on the vice-presidential roll call, 12 from California.

As the Democrats left Madison Square Garden for the last time close to midnight Thursday, the 73 Carter supporters in the California delegation had reason to be jubilant. Carter delegates had complained that California caucuses had ignored even the existence of a Carter contingent. Several of them had been working on means to organize financial ties to the national party organization, should Governor Brown not express an interest in the campaign in the fall.

Those fears may have been allayed when Brown turned his California votes over to Carter following the presidential roll call vote on Wednesday. Carter joined the next day's California delegate caucus, pointed out that he had read the governor's speeches and learned from them and said their approaches were remarkably similar.

"We came in on the back of the bus," a Carter delegate from Marin County exulted, "but we'll be leaving in the front of the bus." By the last minutes of a convivial but dull convention, it was clear that Jimmy Carter himself was in the driver's seat, and that Brown Democrats were slowly making their way up the rear entrance.

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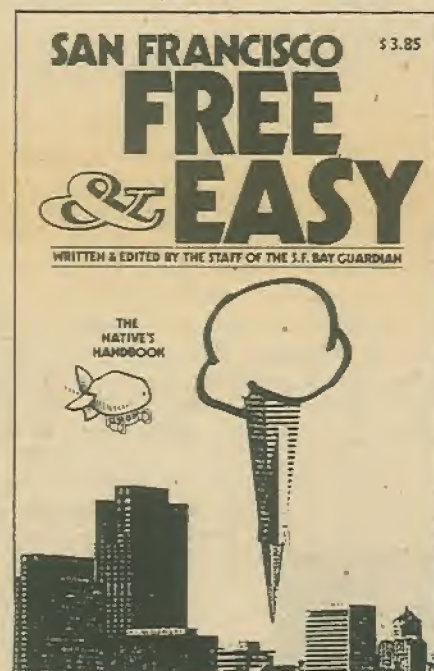
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1. ...corkscrew your way down the second most crooked street in San Francisco, unhampered by tourists. It's Vermont Street, tucked away on the far side of Potrero Hill. (Page 204, SAN FRANCISCO FREE & EASY)
2. ...send your sweet tooth into palpitations of joy with a marzipan pig, an old world delicacy, from German Specialties, on Church St. (p. 227)
3. ...join in a sunset ritual led by an Arch Druid—not in Ireland, but right here in Berkeley, with the Reformed Druids of North America. (p. 162)
4. ...ride on an original, hand-carved merry-go-round, in the Children's Playground of Golden Gate Park. It's one of just four original carousels left in the Bay Area. (p. 227)
5. ...stay in the historic Gold Country town of Murphys for just \$12 a night, in a hotel unchanged since the days when Black Bart, Mark Twain and John Muir stayed there. (p. 171)

6. ...buy yourself a baked crocodile (the pastry kind) at La Mexicana Bakery, in the Mission District, where they call it a coco-drillo. (p. 204)

7. ...watch a spirited game of Petanque, a very French version of lawn bowling, in an obscure corner of Golden Gate Park (behind the buffalo paddock). (p. 78)

8. ...patronize the shop of a candlemaker whose family has been in the trade since 1519, back in Germany. He's Al Kaiman, at the Candle Shop in the Richmond District. (p. 197)

9. ...shop for the native food of Korea, like dried cuttle fish or the kimchi pickle, at the Soraya Oriental Food Mart, on Bush Street. (p. 61)

10. ...get the very best view in the Bay Area, not from Twin Peaks, not from Mt. Tam, but from atop Mt. Diablo—with a panorama surpassed in the world only from the top of Mt. Kilimanjaro. (p. 221)

### Margot Patterson Doss says...

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Margot Patterson Doss, SF Chronicle columnist, author, "San Francisco At Your Feet," writing in City of San Francisco, July 14

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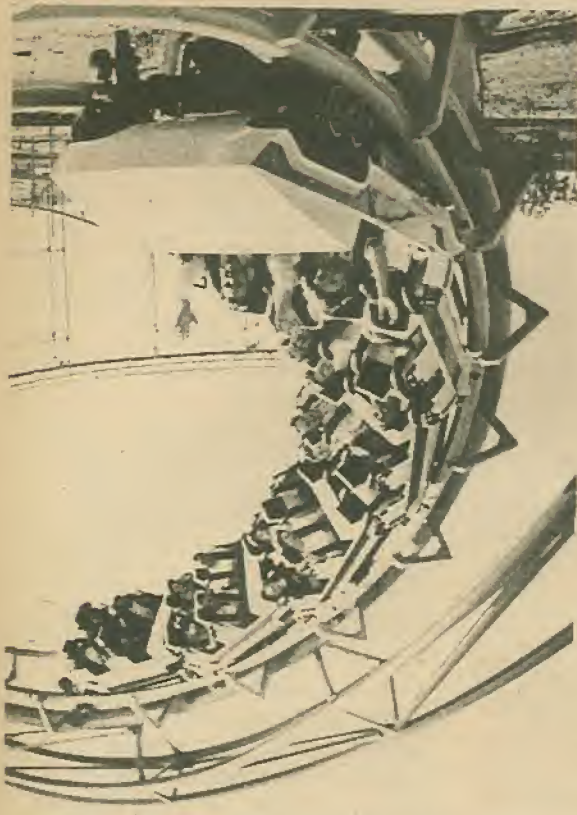
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Published in conjunction with The Headlands Press, Inc.



# Roller Coaster Derby

By K.A. Maszka



Rounding the first turn of Great America's giant corkscrew roller coaster.

Attention dodge-'em car and Ferris wheel freaks: If you've been sulking and moping ever since Playland at the Beach fell prey to Jeremy Ets-Hokin's wrecking ball, but pale before the prospect of trekking down to Anaheim for the privilege of standing in line at Disneyland, you will be glad to know that several equally hokey amusement parks are flourishing in that hotbed of human merriment, the Peninsula.

Back in the last fun-loving century, San Francisco's own Mission District hosted no fewer than four amusement parks. In 1853, a German immigrant named Christian Russ opened a place called Russ Gardens, patterned after the beer gardens of his homeland. Then there was The Willows, which provided San Francisco with its first zoo (it even had an emu). Hayes Park featured band concerts and an open stage.

But the most popular amusement park in town, according to Lucius Beebe and Charles Clegg in their book *San Francisco's Golden Era*, was Woodward's Gardens, an area bounded by Mission, Duboce, Valencia and 14th Street. Beebe and Clegg described the place as a "permanent-pleasure resort with a menagerie, sea lion pond, black swans on the ornamental waters, conservatories and balloon ascensions." Woodward's Gardens lasted from 1866 to 1892, and a brass plaque at Mission and Duboce now commemorates the spot.

Well, times have changed, and the cheap thrills, when you can find them, are a lot more expensive these days: the penny arcade now costs at least a quarter. Still, the fun is there for the taking at the following frolicsome hot spots.

**Marriott's Great America.** This \$50 million, 200-acre, five-years-in-the-making theme park opened three months ago in Santa Clara, courtesy of Marriott Corporation, the hotel and fast-food empire.

Boasting bigger and better attractions, the park sports 27 rides, including a triple-armed, 110-foot-high Ferris wheel; a corkscrew roller coaster; and a flume water ride with 60-foot water slides.

Other diversions include five theaters with 14 daily shows at 75 showtimes daily; two arcades and more than 300 game machines; 31 gift shops; and such resident Warner Bros. cartoon characters as Bugs Bunny and Porky Pig.

Be prepared to queue up in long lines for short rides. Admission, which covers unlimited rides and shows for the day, is \$7.95 for adults, \$6.95 for those under 12, and free for the three-and-under crowd. If you bring along enough friends, you can save nearly two bucks apiece: a park brochure detailing "group discount rates" notes that a party of 5,000 or more can get in for \$6.25 each.

Great America is open daily from 9 am to 10 pm (and till midnight Friday and Saturday) from now until September. Take Route 101 south to the Great America Parkway exit, approximately 45 miles south of San Francisco. More info from (408) 988-1776.

**Marine World—Africa USA.** This 60-acre Redwood City park advertises itself as "the world's largest and most spectacular show-place for performing creatures of the jungle and creatures of the sea." Dolphins, killer whales and seals perform poolside, while ferocious but landlubbing beasts (elephants, lions, tigers) and exotic birds star on shore in scheduled shows.

Besides the shows, this \$6 million aquatic aggregate offers over 50 marine attractions on the various islands that make up the park. A popular site is the outdoor Ichthyarium, where kids get to play with baby seals.

The park opens at 9:30 am, and early weekday arrivals can catch the 10 am parade of animals. Admission, which covers all shows and attractions: adults, \$5.75; kids, \$3.50; age four and under, free. The park is open until 6:30 pm daily, but it's recommended that you get there by 3 pm to take in the major shows. Saturday and Sunday family-style dining available at the new African Wharf Restaurant. Ten minutes south of the SF Airport on the Bayshore Freeway, US 101. Use the Marine World Parkway/Ralston Avenue exit. Dial DOLPHIN for more details.

**Frontier Village.** Sandlot cowpokes will enjoy this movie-prop replica of the Old West. Among the 18 rides you'll find a Stage Coach, Burro Pack Train, Canoes, Ferris Wheel, Stampede and Round Up. Also in this 49-acre park in San Jose are various attractions including trout fishing, entertainment and food. Picnic area available. Admission of \$4.50 per person covers unlimited rides for a full day. Hours: weekdays, 10 am to 5 pm; Friday and Saturday 1 am to 10 pm; Sunday, 10 am to 6 pm. 4885 Monterey Road, one mile south of the Capitol Expressway in San Jose. (408) 225-1500.

**Santa Cruz Beach Boardwalk.** This mile-long, century-old boardwalk is California's own Coney Island. You can white-knuckle the Great Dipper roller coaster, walk the arcade, play Pokerino, shoot Skee Ball, kick up your heels in the dance casino where the Big Bands wooed 'em, toss coins into bowls of goldfish, buy a fluorescent seashell with a plastic Jesus in it, or fill up on corn dogs, cotton candy, chocolate-covered bananas and salt-water taffy. Open daily during the summer. Beachcomber Club discount books: \$7.

**Santa's Village.** Strictly for pre-Sesame Street small-fry accompanied by adults who can endure the cutesy, chronologically cockeyed combo of Kris Kingle, Mrs. Klaus, and the Easter Bunny traipsing around in mid-July. Rides geared to tiny tot thrill-seekers include the Treehouse Slide, Candy Cane Sleigh Ride and the Whirling, Twirling Snow. Live animals. Free strollers for pushing parents. Picnic area. Food. Gift shop. Adults \$1.75; children 75¢; kids under four free. In Scotts Valley, 6348 Los Gatos Highway off Highway 17. Group rates and info: (408) 438-2250.

**Winchester Mystery House.** Although not really an amusement park, the Winchester Mystery House tour offers an amusing and bemusing look at a 160-room historical landmark designed by a woman who believed that constant construction on the structure would forestall her death. The \$5.5 million dwelling on six acres in San Jose was created by Sarah Winchester, the daughter-in-law of the inventor of the Winchester rifle who inherited her husband's fortune. An engineering eccentric, Mrs. Winchester, who felt guilty over all the harm the weapon had done to society, reasoned that working on the house would expiate some of her relatives' offenses. She kept craftspeople at work for 38 years remodeling and adding to the bizarre, four-story Victorian.

Two-hour guided tours of the house and grounds begin daily at 9 am. The last tour is at 5 pm. Admission: adults \$4.25; kids \$2.75. 525 South Winchester Boulevard, San Jose; (408) 247-2000. ■

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# What's on at the photo galleries

By Blair Paltridge

During the month of July, San Francisco is enjoying several good photography exhibits that show the many diverse trends in which California photographers are currently involved.

The work of documentary photographers is probably the most familiar to the general public, because it is most frequently published in newspapers and magazines around the country. Several pictures by Stephen Shames now on exhibit at the Phoenix Gallery, 257 Grant Ave., are immediately familiar to almost any viewer, particularly the photos of the 1969 People's Park demonstration in Berkeley, which were published widely at the time.

Shames has since gone on to visit and photograph the hot spots of current history, including Ireland and Israel. He has often photographed demonstrations by the Black Panther Party. In all the photographs on exhibit, the viewer can sense the natural gift this photojournalist has for illustrating the emotions of the participants in the events of our times.

Two more documentary photographers, Linda Rich and Margaret Fabrizio, are exhibited over at the Focus Gallery, 2146 Union Street. Theirs is not a journalistic approach, however. Rich has produced a whole series, entitled "I Do," about American wedding customs, with photographs of quickie wedding chapels in Nevada and honeymoon retreats in the Pocono Mountains of Pennsylvania. Her images of pedal-pusher brides and self-conscious grooms are much more carefully posed, composed and printed than the grab-shots of Stephen Shames.

In the same Focus Gallery show, Margaret Fabrizio is showing a collection of photographs documenting Italian doorknobs. Yes, doorknobs. Fabrizio, who teaches music at Stanford University, started a photo-study of this unlikely subject while traveling in Italy in 1971. Although her initial interest was primarily historical, her project eventually expanded to include sociological aspects of knobs-throughout-the-ages as she recorded everything from 14th century bronzes to a 20th century model made of bent wire.

The Stephen Wirtz Gallery, 575 Sutter St., is currently showing a collection of Formalist photographers from the 1930s. Formalism, so called because of its emphasis on using three-dimensional objects to create abstract two-dimensional images, is a tradition associated with the German Bauhaus movement to which many local contemporary photographers are returning.

The work of Francis Bruguiere is best represented by some photographs of forms cut out of paper and illuminated by spotlights to produce cascades of light and texture. Nathan Lerner photographed constructions of string, dowels and paper, most often using small spotlights to make the forms emerge from black backgrounds. Sometimes he moved a penlight across a black background and recorded the jagged patterns of light on film. The images by Herbert Bayer in the Wirtz Gallery collection are classics of surrealist photomontage. In one image, an ornate picture frame hangs in a sky, framing a wider view of the same sky.

This technique of making a composite

of photo images, then rephotographing the composite to make a single print, is being continued in contemporary photography. Mike Chickey, a local photographer whose work is being exhibited along with that of four others at the Camerawork Gallery, 898 Folsom St., is a good example of that continuation. One of his images juxtaposes a photography book opened to instructions on how to photograph ocean scenes against a soft-focus, grainy view of a beach. Every aspect of his beautiful beach photo violates the instructions.

Also in the Camerawork show are some photomontages by a new and interesting talent in San Francisco, Walter Kennedy. Rather than rephotographing the images to leave one print, Kennedy displays his original composites, with one photo physically pasted atop another or laced together with leather thongs. The result returns to a preoccupation with subtle forms and textures.

Form and texture, along with a third quality, tonality, are what great photography is all about, and the SF Museum of Modern Art, at McAllister and Van Ness, currently has on display the work of three consummate masters of those qualities. The museum has brought out some pieces in its permanent collection by Ansel Adams, Imogen Cunningham and Edward Weston. Photos by these three Californians often appear in books, magazines and newspapers, but not until one sees the original prints made by their own hands can one realize what they achieved with images in silver-silver particles in the whole luscious, continuous range of gray tones between pure black and pure white. ■

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The activities of San Francisco's Gay Freedom Day have attracted dozens of amateur and professional photographers in the past few years. Most come to take pictures of the more bizarre costumes and theatrical parade floats displayed during the day. Photographer Rose Skytta aimed her camera at a different angle. The common theme of her photo essay of pictures taken during the parades of the past two years is intimacy and affection between people of the same sex. □



## Gay Freedom Day Another view



# DAY AND



Widow Begbick (Carolyn Zaremba) sings the music of Kurt Weill and Bertolt Brecht in "An Evening at Widow Begbick's." Beginning its eighth month at the Old Spaghetti Factory, 478 Green, SF, Wed.-Sat. 8:30 pm and Sat. 11 pm. Tickets at major agencies, 863-6619.



Jagganath chariots lead the Tenth International Jagganath Cart Festival and Parade in Golden Gate Park, SF, Saturday, July 24. Call 441-2777 for information. See Saturday, 24 below.

By Zena Jones

Deadline for next week's calendar is noon on Friday, July 23. ► indicates free events.

## Friday, 23rd

► **THE SKY'S THE LIMIT** when "Stars of the Summer Sky" and "The People—Sky Lore of the American Indian" are shown at the Chabot College Planetarium. "Stars" will be presented at 7:30 pm Fri. and 2 pm Sat. "The People" at 8:30 pm on Fri. and 3 pm on Sat. Chabot College, 25555 Hesperian Blvd. Hayward, 782-3000, ext. 414, free.

**DO A LADY GODIVA**—Nature rides on horseback along the Pacific coastal range in Tilden Regional park, Oakland-Berkeley hills, with East Bay Park Naturalist Peter Oursuff every Friday from 10 am to 12:30 pm. Horse rental \$8 at Grizzly Peak Stables. For reservations call the Environmental Education Center, Berk., 525-2233.

**A MELLOW DRAMA?** Judge for yourself in this unique adaptation from Shakespeare's "Hamlet" updated to the 1920's in Al Capone's Chicago. The play is set in the ballroom of a hotel where Polonius is the whoremaster and Hamlet is Capone's son. The dialogue has been abridged but not otherwise altered; direction by Wendell Phillips. Performed at 8 pm by The Playhouse Company, 2525 Eighth St., Berk., 548-7677, Thurs., Fri. and Sat. \$3, Sun \$2.

**DANCE—DON'T TRIP!** the light fantastic at Dance Free West, an alternative to the disco scene. Free-form dancing to taped music; bring percussion instruments, flutes. 9 pm to 12 midnight at Everybody's Dance Studio, 51st/Broadway, Oakl., Donation \$1.50. More info 549-2910.

► **MAKING THE SCENE** is what these landscape painters are doing, and this show is a collection of the smaller, intimate works of five of them who work around and to the north of San Francisco Bay. Through Sept. 4, Mon. through Sun.

Sausalito, 332-6131, free.

**NOTHING COMMONPLACE** about "The Common Woman," presented in a benefit performance by the Women's Ensemble Theater Group at 8 pm. 1921 Menalto, Menlo Park, 328-3295, \$2.50 (dinner available but not included).

**THE BERKELEY BARD**, represented by the Berkeley Shakespeare Festival continues this week with performances of "Taming of The Shrew" (tonight and July 30 and 31) and "Macbeth" (playing July 24 and 29). Thurs., Fri. and Sat. at 8 pm, Sun. afternoon 2 pm, at John Hinkel Amphitheatre, South Hampton and the Arlington, North Berkeley. (Dress warmly!) \$3 Fri. and Sun., \$2 Thurs. and Sun.

**A LITTLE SWASH AND EVEN** more buckle mark this performance of "The Three Musketeers" with Gene Kelly, Van Heflin, Gig Young, Lana Turner, etc. With Tom and Jerry cartoon. 8 pm, The James Moore Theater, Oakland Museum, Oakl. \$1.50; OMA, Sr. Citizens \$1.25.

**DON'T GIVE THEM THE BRUSH** at this exhibition and demonstration of brush painting and calligraphy, open weekday afternoons at the Artists Embassy Gallery, 50 Oak St., SF, \$2.

**NO BASKET CASES HERE** as the Crossweave Dancers present a concert tonight, July 25, 29, 30, 31 at 8:30 pm, Cinnabar Theatre, 3333 Petaluma Blvd., North Petaluma, 763-0807. \$2 gen. adm., \$1 children.

**STREET FARE** provided by the SF Crafts Co-op at the Hungry Artists Crafts Festival. There'll be exhibits of jewelry, wood, mirrors, stained glass, to mention just a few, and the whole bash will take place today and tomorrow from 10 am to 6 pm on the Fremont Fashion Center Mall, (Capwell's), Fremont, across from BART station. Free balloons to children. (Or even grown-up children.)

**NO SPECIAL INVITATION NEEDED** for this performance of "The Member of the Wedding" by Carson McCullers and directed by Linda Emm. It opens from 10 am to 6 pm at the Metes & Bounds Gallery, 215 Second St.,

tonight and will play July 24, 30 and 31 at 8:30 pm, at Laney College Theatre. For further info and reservations call 273-3896, \$1.

## Saturday, 24th

► **IT'S NOT A MEATING PLACE**, because this festival includes a free vegetarian feast for 50,000 people—it's the Tenth International Jagganath Cart Festival and parade and will also include an exotic Vedic fair, puppet shows, talks by important spiritual leaders and dignitaries, classical Indian dance drama, workshops and the park featuring 45-foot-high Jagganath chariots, from 11:30 am to dusk in Golden Gate Park, SF. Call Reed Trencher or Margaret Spaulding at 441-2777 for complete information. Free.

► **SEX EDUCATION**, a free workshop for teen women, featuring films and group discussion on such topics as birth control, abortion, venereal disease, drugs, homosexuality and rape, 10:30 am to 5 pm, Western Addition YMCA, 1830 Sutter St., SF, 921-3812, free.

**HALO, THERE!** Demonstrations on Kirlian Photography, Past Life Portraits in Pencil, Psychometry and much more and this Psychic Seminar with Los Angeles Psychics Rev. Gini Glass and Joan Romans. 10 am to 5 pm at The Farmer's Almanac, 1590-43rd Ave., SF, 566-4499 for info. Fee: \$15.

**GET THE STARCH OUT OF YOUR BUSTLE** at this Bicentennial Dance Contest from the waltz to the Bump. Dancing for all ages with five contest categories—waltz, Charleston, jitterbug, hustle and bump—judging to begin at 9 pm and continue to 11 pm with grand prizes for winners of each category. 8 pm to 2 am, Bimbo's 365 Club, SF, 334-7171 or 864-1010 for further info, \$10 per person, \$25 per couple per dance (contestant registration).

**THROW DISCRETION TO THE WINDS** or trade it for CD-4 Discrete recordings on the airwaves at K-101, flagship station for a Discrete Quar-

raphonic Stereo Network Broadcast. This unique program of all kinds of music will be aired throughout most of Central and Northern California on K-101 (101.3 FM) and KBRG (105.3 FM) in SF, and at the same time over KZAP (98.5 FM) and KSFM (102.5 FM) in Sacramento. It will take two stereo receivers to listen to this experimental broadcast, so invite a friend to bring over another stereo receiver and have a "quadraphonic party." This "complete sound experience" will be produced by K-101 from its custom-built, four-channel studios at 700 Montgomery St., SF, from 8-10 pm.

**DON'T FLOAT A LOAN**, make a small investment in ecology boat tours—explore five-mile-long Lake Del Valle by boat with Park District naturalist, participate in testing water clarity, temperature and plankton. 2:30 and 4 pm, Sat. Meet at the Tour Boat Dock at Del Valle Region Park, south of Livermore. To pre-register, call 862-2244, adults 75¢, children 50¢.

**BALLET, BURLESQUE AND THE BARD** all come together in Duke Ellington's "Such Sweet Thunder," a tribute to "The Duke" and "The Bard" in a world premiere choreography by Jane Brown, who, in the course of developing this dance suite, has been drawn to consider the social position of women in the plays. 8:30 consecutive Sats. through Aug. 21, Lesser Oakland Dance Theatre, 4226 Park Blvd., Oakl. Call BASS for tickets.

**PERSIAN PYROTECHNICS** at this Middle Eastern party and show with Persian music, singing and belly dancing by Shamira. Additional entertainment by Pancho Poormand—improvisations, dancing and mime—(and you can also catch his act around the Embarcadero during the noon hour.) 8:30 pm, Intersection, 756 Union, SF, \$2.

**IT'S ENOUGH TO MAKE YOU BLUBBER**, this moving sensitive play "A Song of Whales." The performers came together with a concern for whales, whose numbers have been massively diminished by modern

whaling. (The play is available to perform for community, environmental and college groups.) 8:30 pm, The Farm, 1499 Potrero, SF, 843-2364, \$2.

**IF YOU DIG SAM SPADE**, dash over to this one-day conference on the life and work of Dashiell Hammett, who since his death in 1961 has become something of a legend in San Francisco, where he worked for the Pinkerton detective agency and set the scene of "The Maltese Falcon" and other stories. 9 am to 5 pm at University Extension, University of California, 55 Laguna St., SF, 861-6833, \$20 (includes lunch).

**IF YOU DON'T HATHA PLACE TO GO**, how about a Yoga Retreat in Occidental? The retreat will be directed by Indian Yogi Dadajii Vimalananda who has held scores of retreats in the Bay Area and across the country. The retreat will consist of meditation, Yoga exercise training and lectures on philosophy of life, and starts at 8 pm on Friday. For further information call Yoga House Ashram, 456-8850. Fee: \$15.

**LET US REGGAEL YOU** with Jamaican activities as Bay Area Jamaicans and reggae aficionados celebrate Jamaica's Independence Day with a dance and party, Battering Ram, the popular East Bay reggae band, will perform. The evening will also feature tropical drinks and Jamaican food. 9 pm, San Francisco's California Hall, 625 Polk St., SF, \$5 through BASS.

**IT'S NOT TATTY**, it's beautiful and exquisite lace from the Museums' collection of French, Italian, Belgian and English needlepoint and bobbin lace, from the 16th to the 19th centuries. Every day from 10 to 5 at the California Palace of the Legion of Honor, Lincoln Park, SF, 558-3598, 75¢.

## Sunday, 25th

**WE CERTAINLY DON'T HATE ASHBURY**, and urge you to see these documentaries and recent films on the Haight by Ben Van Meter



# NIGHT

July 23 - July 30



Sean Desmond, as the doctor, showing his latest experiment, Woyzeck (Ron Leeson), in "Woyzeck: A Clown Show." See Friday, 30th below.

Ashish Khan, sarod, plays with Pranesh Khan, tabla, in a summer concert sponsored by the Ali Akbar College of Music at Old First Church, Sacramento/Van Ness, Wednesday, July 28, 8 pm, \$3.



Music of Brahms and Mendelssohn played by Jean Ferrario, soprano, James Stark, violin, Nicholas Anderson, cello, and Jeffrey Anderson, piano. Community Congregational Church, 145 Rockhill Drive, Tiburon, 8 pm, Tues/27.

(in person): "SF Trips Festival, An Opening" (1966, with Ken Kesey and The Merry Pranksters, et al.), "The from 7 to 9 pm. Coffee, theme talk (1968), "Set Your Chickens Free" with Gilbert Shelton; The Acid Mantra (1966-68), a light show using two projectors. Shorts at 8 and 10:30 pm, Acid Mantra at 9:30 pm, Intersection, 756 Union, SF, 397-6061, \$1.50 donation.

► **NEVER? WELL, HARDLY EVER.** ...Dr. Jones lectures on "How Never to Cop Out" (Or very, very rarely) from 7 to 9 pm. Coffee, theme talk and dialogue with those attending. Reservations preferred to assure space. Call The Institute for Rational Living, 2435 Ocean Ave., SF, 334-3450. Free.

**MORE THAN JUST A TOUCH OF CLASS** in this extensive list of courses at the Sunset Community Education Center and City College Evening Division. Among other things they're offering Women in the Modern World; Music, Art & Literature; Real Estate Principles; Interior Design; Physical Fitness; Childhood & the Family; Urban Government, and so on and so on. Apply no later than 4 pm on July 30th, classes start Aug. 30. A.P. Giannini, 38th Ave./Ortega, call Tony Camplongo, 664-5564 for info.

**FLY HIGH** at this KPOO benefit performance of "A Song in the Sky" by Joyce Carol Thomas. No host cocktails from 6:30 pm to 8 pm, Montgomery Playhouse, 622 Broadway, SF, 864-7474 for more info, \$10.

**TOTS, TOGS AND TOYS** will be found at a sale of children's used clothes, toys and other items to benefit the Single Parent Resource Center at the SF Flea Market. If you'd like to donate items for the sale please call them, 10 am to 5 pm, Single Parent Resource Center, 3896 24th St., SF, 821-7058.

**GETTING IN LIMBO** may be one of the goals of the class in Jazz Dancercise—exercise through dance, rhythmically set to music—

offered through the Central YMCA and running on Sundays for 8 weeks. 1-2:30 pm, 425 14th St., SF. Cost: \$20. **BRING YOUR AMIGOS** to this benefit dance called "Salute to Puerto Rico." There'll be food, dancing to Cesar's Latin All-Stars & Dynamica, and just all-around fun, 2-9 pm, 3000 Folsom St., SF, \$5.67 (includes food).

## Monday, 26th

**PHANTASY FILMS:** "Hurry! Hurry!" Put W.C. Fields behind the wheel and stand back. "Dick Tracy vs. Crime, Inc.-Chapter 7," Tracy is the target in a villainous revenge plot. "Dracula," Bela Lugosi in the original story of a man with unusual tastes. "One Million, B.C." Victor Mature stars in this account of when things were spooky. "The Mummy's Tomb," a scientist finds that some things are better left buried. 2 pm, Lawrence Hall of Science, University of California, Berk., 642-1823, adults \$1, students and senior citizens 75¢, children 12 years and under, 50¢.

**BARD IN BERKELEY, NOT BOSTON.** Orson Welles's "Falstaff" with Orson himself, Jeanne Moreau, Marina Vlady, Margaret Rutherford and John Gielgud at 7 pm. Followed by "Henry V" starring Laurence Olivier at 9 pm. Wheeler Auditorium, UC Berkeley, Berk., \$2.

► **DON'T CAST ASPERSIONS,** instead watch this film, "Maria of the Pueblos," a demonstration of Pueblo pottery-making techniques. 7:30 pm, SF Public Library, Mission Branch, 3359 24th St., SF, free.

**IF YOUR DOG BEHAVES LIKE A REJECT** from Growlman's Chinese Theater, send it to Dog Obedience classes at the SF Jewish Community Center and let Lee Pulis train it. The eight-week series of classes in beginning obedience meets from 7-8 pm every Monday beginning July 26. Dogs must be over six months and housebroken. SF Jewish Community Center, 3200 California St., SF, 346-6040; members

\$22, nonmembers \$27.

**GOLFERS!** It would be smashing if you would donate either your skill or sponsorship to the charity golf Pro-Am tournament for Narconon, the city-funded drug rehabilitation program in Palo Alto founded by John Brodie. Proceeds from the tournament at the Stanford University golf course will go to help underwrite current Narconon programs. A dinner will be given at Ricky's Cabana Hyatt House at the close of the tournament for all participants. For more info call John Mattoon or Nate Jessup at 327-4250.

## Tuesday, 27th

**THE LUCK OF THE IRISH** means having a group like the Beach Street Barn Dance Band—tapping, old-time string band music, hot tunes from the Twenties, fiddles, banjos, mandolins, guitars, vocals, Kate Brillin, Genny Haley and Valerie Mindel at the Plough and Stars, 116 Clement St., SF. Every Tuesday, 9:30 pm to 1 am. No cover.

**IF THE KI FITS,** who knows what doors it may open? Master Koretoshi Maruyama, 7th degree black belt in Ki Aikido, will teach you how to coordinate your mind and body, meditation, breathing exercises, ki development exercises and ki massage. Tues. and Weds. from 6 to 7:30 pm, Bay Area Ki Research Institute, 135 Austin St., SF, 928-4713, \$10.

► **MALE-ORDER BRIDE,** is more or less the theme of "They Knew What They Wanted," Garson Kanin's 1940 film of Sidney Howard's play about a mail-order bride in the California wine country. Carole Lombard and Charles Laughton, 3 and 8 pm tonight and tomorrow, City College of San Francisco, Room 101, Conlan Hall, the Educational Services Building, 308, free.

## Wednesday, 28th

**DECLARING BAWAR!** Two women from Bay Area Women Against Rape

will discuss how BAWAR started, myths about rape, medical and legal problems, self-defense. A question-and-answer period will follow. Any donation appreciated. Free childcare provided. 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

**TUTU EXCITING, MY DEAR!** A first in San Francisco as Dance Spectrum, Oakland Ballet, Pacific Ballet, SF Ballet, and Xoregos Performing Company all get together for a benefit performance titled "Summer Dance." Classic and modern ballet, modern dance, 8:30 pm at the Palace of Fine Arts, Bay/Lyon, SF, 626-1353, \$10.

## Thursday, 29th

**TIRED OF PUTTERING AROUND?** Inexpensive golf lessons for all ages are being offered by Oakland's Office of Parks and Recreation. The course consists of five 1½-hour lessons and a day at one of Oakland's Municipal golf courses. Lessons Mons. through Thurs. at 7 pm, all equipment furnished. Oakland Parks and Recreation, Astro Park by Lake Merritt, Oakl., 273-3494, \$3.

## Friday, 30th

**THERE'S MORE THAN THE GHOST OF A CHANCE** you'll be intrigued with this talk on "Spirit Communication" by Heather Neville Buckley. As part of the program tonight, she will play a tape recording of children who have gone out of their bodies. Their voices, it will be understood, have come through a living human channel or medium. 8 pm, Forum One Theatre, De Anza College, Cupertino, 379-6020, \$3.

**BE SHARP AND NOTE THE RHYME AND REASON** for "Circle of Desire," an unusual combination of plot, poetry and electronic music; a psychological study of suicide in a premiere of student film by Manuel Nieto and Martin Brinkerhoff with poetry by Mary G. West. 8 pm,

Network Coffeehouse, 1036 Bush St., SF, 776-2722 eves; 989-6097 days, \$1 at the door.

**NO MORE HANGUPS** after you've seen "Hookers," a documentary film by George Csiscery providing a behind-the-scenes look at prostitution (aided by Margo St. James and members of Coyote). A number of short films will be shown including "All of Us Stronger," "Struggle of the Meat," "Indian Film," "God Film," "Some Will Be Apples," etc. The films are pungent without being explicit. 8 pm, The Oakland Museum Lecture Hall, 10th/Oak, Oakl., 273-3931, \$1.50, OMA members \$1.

**JESTER THOUGH, YOU UNDERSTAND,** but you really shouldn't miss an environmental production of "Woyzeck: A Clown Show" adapted and directed by guest director Jules Aaron for the Goodman Group. Fri. through Sun, July 30-Sept. 5, 8:30 pm, The Goodman Building, 1115 Geary, SF, \$3 gen. adm., \$2 students and Senior Citizens.

**WHETHER YOU'RE A 16 OR 35 MILLIMETER MUSE,** you'll be more than welcome at this poetry/film workshop which stresses the mood synch of the two mediums. Bring films; screenig 8-11:30 pm, 2 Casa Way, Apt. 201, SF, \$2 per session or \$5 for weekend, 921-4470.

**MORE THAN SLEIGHTLY ENTERTAINING** is the news that Svengari & Co. and Martin Lewis have returned! Svengari, one of the country's leading illusionists, will present "Little by Little," in which sections of his assistant are instantaneously teleported about the stage. Martin Lewis will present "My Lady's Looking Glass" and his own version of the Chinese Linking Rings. 8:30 m, tonight and tomorrow night, The Magic Cellar, 630 Clay, SF, 986-1433, \$2 adm., 2 drink min.

**THEIR LIPS TELL YOU NEIGH, NEIGH,** but you can bet the Royal Lipizzan Stallions will once again prove to be the creme de la creme in equestrian perfection. Tonight at 8 pm; Sat. at 1:30 pm; Sun, 1:30 and 6 pm, at the Oakland Coliseum. Tickets at all major box offices.



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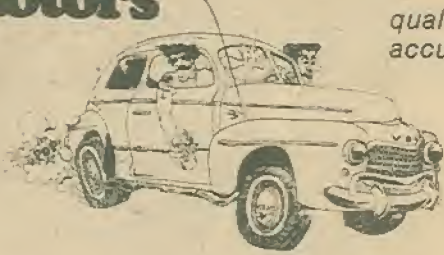
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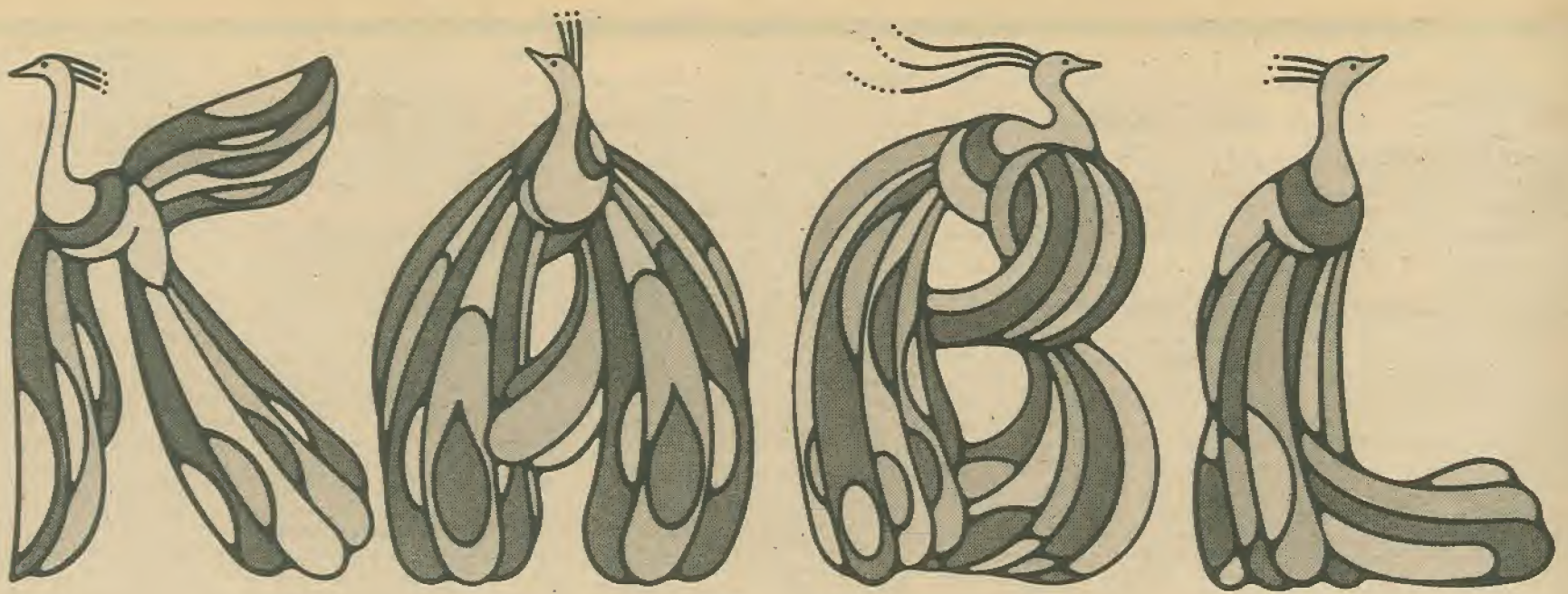
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# An interview with Jeanne Moreau

By Michele M. Lonsdorfer

The actress is lounging in a white leatherlike armchair, sipping white wine. It is late in the day; the sunset chisels her face, free of any makeup, and sparkles her hair with gold. She relaxes in a pink negligee, kicks her sandals off and takes another puff at her cigarette. The setting at the Mark Hopkins is all white, except for the bright spot left by her dress.

Jeanne Moreau is in the United States on a goodwill tour—or, as she calls it, "a publicity stunt"—with the French Film Delegation to celebrate the Bicentennial and reinforce the links between the French and American film industries. One of the trip's high points so far was the presentation of an award to Alfred Hitchcock from the French government: the Cravate de Commandeur des Arts et des Lettres.

Moreau, the grand lady of French cinema, has been well known for many years to American audiences for her parts in such films as Truffaut's *Jules and Jim*, Antonioni's *La Notte*, Louis Malle's *The Lovers*, *Diary of a Chambermaid* and *The Bride Wore Black*. But the subject of the conversation in French at the Mark Hopkins is Jeanne Moreau's latest achievement, the first movie she directed herself. She chose to title it *Lumiere* ("Light") because light, she says, plays a very important part in the movie, almost as important as the music. In fact, the light is a kind of music in itself, underlining the little things each of the four women in the film does. These characters are actresses ("It's a subject which I know well," says Moreau) of different ages who have reached various stages in their lives. "What I have tried to describe," Moreau explains, "is their relationship with their work, their loves, their family and friends, money and ultimately their relationship with themselves."

"It's hard to say why I directed this film," Moreau says. "I know I have thought about it for the longest time. Maybe since 1967, when I did *Dead Reckoning* with Orson Welles in Yugoslavia. This was quite an experience! He was directing the movie. There were very few spotlights, and each day he was filling me in with the dialogue he had just improvised. I saw how he was manipulating everything in his search for beauty. It was indescribable and unforgettable. It prompted me to take a keener interest in the technical aspects of the filmmaking process. I started to take notes, observing, asking questions and finally I got the movie camera. I was so scared and so fascinated to be behind that big black eye which had dissected me so often."

As a director, Jeanne Moreau did well in dealing with all the technical details. She did not overspend, confining herself to the \$15 million budget. She managed to stay within her shooting schedule of 42 days, and she used only 27,000 meters of film of the 40,000 her contract allotted her.

"Actually, the technical aspect of the movie was not that difficult," she remembers. "But what I found awful was the writing of the script. I must have taken about three years just searching, stealing attitudes from people, capturing a smile, a laugh, a joke, which I immediately transcribed in my black note pad. And then came the second stage: strike, polish, rewrite, throw away. You know, I am a fanatic for precision in language, and it is very important that I find what I think is the suitable word for the right occasion. So finally, with the help of a friend, the script came

to be, after a ten-day uninterrupted writing and correction session."

Choosing the actresses was no easy task either. Bibi Anderson, a Bergman favorite, was not available, and neither were Anouk Aimee, (*A Man and a Woman*) and Leslie Caron (*Gigi*). Therefore Jeanne Moreau picked Lucia Bose, ex-wife of famed toreador Luis-Miguel Dominguin; Francine Raceste; Caroline Cartier; and herself.

"And why not?" Moreau asks. "Many things in *Lumiere* are very personal. I did not see why I could not play a part in my very own movie. Besides, being actor and director at the same time was another new experience for me."

"I believe that this process of switching from a subject to a subject is quite a natural evolution. Many actors are just objects since they have to obey the directives of the almighty director. But at the same time one forgets that they also have to be pretty much in control of themselves to gear their emotional capital to what the director of the play or the movie requires. However, it gives you a better sense of achievement to be in control of the whole process and especially to generate it."

For Jeanne Moreau, the *Lumiere* experiment has been a rewarding one, regardless of the financial outcome. "I would say that is was certainly an excellent way of knowing myself better," she explains. "It helped me to conquer the fear that the 'movie-in, movie-out' routine would leave me devoid of my capital of emotions. Actors are very fragile people; they see a movie, the one they think they have acted in, and they realize sometimes that the movie they see on the screen has nothing to do with the one they made. At least for the last months I have been able to live and see only one movie: mine."

"I am very curious to know what American men will think of this movie," Moreau goes on. "Frenchmen have been very upset about it, telling me it was a sexist movie and that I did not give equal time to the male population. What on earth should I have done? Probably another movie telling the male side of the story, with compulsory attendance for both movies! I am getting so weary of men's hangups. They feel so threatened! It is hard to be cross with them about it. After all, they have been so conditioned since childhood to believe that women should be submissive that they cannot understand it could be the other way."

"When a woman controls her destiny, thinks of herself as a human being and can stand on her own two feet, not needing a man to reflect herself, men really find it difficult to take her seriously. In my film I tell things. I show some patterns of lives without judging or condemning, with the same affection for male human beings and female human beings."

"I am not a feminist or a sexist. I am not a feminist in the militant sense of the word. I rather believe in individual action, and I think my life proves it. Take the movie, for example. I did it because I wanted to, and that's all. If by doing it I can help men to accept women directors more easily, fine. If the film encourages other women to make films, I am very glad. I am convinced that everybody would benefit if women were to express themselves more frequently, especially in such a popular art as the cinema."

"Take these buildings," she says, gesturing out the window at the angular hotels and apartment buildings atop Nob Hill. "I look at them, but I do



French actress/director Jeanne Moreau at the SF's Mark Hopkins Hotel.

**"We are enclosed in a framework made by and for men . . . I completely sympathize with the feminist movement and its goals."**

not feel responsible for them. They have been built by men; they do not suit my needs, and they upset my sense of esthetics. I do not feel at home with them. We are enclosed in a framework made by and for men, and this is why I cannot be a feminist, an active one, for I would be acting in a political framework and system based on the one already established by men. Nevertheless, I completely sympathize with the feminist movement and its goals."

What does Moreau, a frequent visitor to the United States, think of the current state of American society? "I have lots of friends in Washington and New York, San Francisco too, naturally," she says. "I think that the young people in this country are somewhat less inhibited now; they do tend to accept one another more easily, they seem to do away with the rules and the do's and don'ts that I used to know."

"Society can be very crippling. As a result of all the standards that we had to accept—and still do in some respects—not one single person I have met between 20 and 30 really feels comfortable with her life or with herself. I am talking about my generation, but it remains true for the younger generation too. It is so essential to establish true relationships with people without being concerned about the way you look or the impression you are going to create. I guess you could call that being genuine."

"I definitely have this feeling in this country. One can't help reacting to the physical geography of the land, its architecture, its atmosphere, its makeup. To me, being here means a greater impression of freedom, more willingness to move, to do things; I am more aggressive and active. I have often come to the United States during the last 15 years, and each time it is the same feeling of excitement. I think the United States—I prefer to say America—still holds the flavor of the 'New World.' There are exciting possibilities in this country, and a lot is happening. That is why I am so happy that *Lumiere* was so well received in Washington and Los Angeles. It will be shown in San Francisco in October, I think."

The next movie Jeanne Moreau plans to direct will take place in London, Los Angeles and Southern California. "It is a bit too soon to discuss the movie at length, because the project is still at the stage where I have to give it its definite shape. My second movie, which I shall call *L'Auberge de la Poste* or *The Post Office Inn*, talks about the life of a tiny village just before World War II broke out. It was a marvelous summer, people have told me, woven with the scents of the forest, the wind, the sun and the promises of bountiful harvests."

"People were deceiving themselves, being so happy, thinking that never ever would there be another filthy war. Of course, at the time the media were not as overwhelming. But you see, what I tried to show is that this way of life when people were attuned so deeply to nature has vanished forever. Industrialization and technology have taken over, even in the country. Mingled with that general theme is a study of the relationship between a mother and her daughter. And again, a lot of my own memories will go into that film."

Moreau, born in 1928, is approaching the magical year of 50 that many see as the great watershed. "Most people seem to consider life after 50 as a downhill slide," she says. "True enough, your biological functions are slower, and your body deteriorates, but I simply refuse to see life as fading away because of the passage of time. To me, life has to be a constant growing and enriching process; one has to be conscious of it. It is very important to be aware of oneself and accept one's identity."

"Our mystery remains unsolved. We all are castles, and we try to throw a few windows open whenever possible."

Several Moreau movies are coming up soon in the Bay Area. *The Lovers* and *Bay of Angels* will be shown at the Pacific Film Archive in Berkeley on July 23 at 7:30 and 10:40 pm. On July 26, *Falstaff* will be at Wheeler Auditorium in Berkeley at 9 pm. And the Cento Cedar in SF will show *Jules and Jim* Aug. 26-28. ■

Michele M. Lonsdorfer is a reporter for "Le Californien," the French newspaper of San Francisco.



# From Solaris with love

Andrei Tarkovsky's pessimistic view of space exploration

**SOLARIS.** Directed by Andrei Tarkovsky. At the Bridge, Geary near Masonic, SF.

If you thought Stanley Kubrick's *2001: A Space Odyssey* was long on technology and short on humanism, you may enjoy the human complexities of Russian director Andrei Tarkovsky's sci-fi fantasy *Solaris*. Based on a novel by Stanislaw Lem, *Solaris* expresses a pessimistic view of space exploration. A Russian astro-psychologist named Chris Kelvin (Donatas Banionis) is sent to a space station circling the planet Solaris. His mission is to study the effects of the planet's strange ocean on the psyches of the scientists stationed there.

At first, Kelvin's rationalism makes him an arrogant skeptic in the face of the illogical. The space station is in shambles, and Kelvin is shaken by the bizarre behavior of the two remaining scientists. His well-stitched mind soon starts to open at the seams. Hari, Kelvin's dead wife (Natalia Bondarchuk), visits him nightly in tantalizingly physical form; with her human emotions and superhuman endurance, she is more troubling than any hallucination he has ever imagined.

Gradually Kelvin finds himself in the terrifying grip of his own past. He comes to believe the ocean on Solaris exerts a mind-bending force on the earthlings' psyches by materializing their unconscious fears and guilt-ridden memories. Space travel begins to look like a cosmic joke at the expense of Kelvin and the other space travelers—they blasted off into the hopeful future only to land in the unresolved past.

*Solaris* is like a Russian response to the easy mysticism of Keir Dullea's star-child transformation at the end of *2001*.

In Kubrick's film, Hal the computer had all the good human lines, while the astronauts were seen as boring and dehumanized. After three hours of homage to glorious technology, I was not reassured by Kubrick's razzle-dazzle finale that showed a one-dimensional astronaut dissolving into a universal embryo. Tarkovsky's film is more respectful of metaphysics and less romantic about the perfectibility of man.

It's all too tempting to use *Solaris* and *2001* for a cultural comparison of US and Soviet temperaments. In *2001* the machines overpower the astronauts, who speak in laconic grunts and seem to think only about what button to push next. In *Solaris* the space station looks like a futuristic apartment that was ravaged by a wild party, and the scientists are forever bogged down in long-winded philosophical arguments. A Martian seeing these two films might jump to the conclusion that we beat the Russians to the moon because they got hung up talking.

Artistically, *Solaris* leaves much to be desired. The film has been drastically cut for American release, and it shows. The pace is still slow, but the editing is choppy. The film opens in the Russian countryside, and there's a powerful sequence of a car's transition from the calm of the country into the electric madness of the city. The sequence builds beautifully, but it stops in mid-construction. This is a matter of a few extra beats. On the other hand, where were the editor's scissors when he or she worked on the bloated middle section of *Solaris*? The quality of the conception and its execution drop sharply, and the film barely recovers. (Some of the audience even left at this point.) The generally

fine cast strives valiantly, but the only sensible thing to do with some of these scenes is throw them away.

Russian verbosity has seldom come through more disconcertingly in a film. The scientists on the space station commence to discuss all the big issues—Morality and Science, Truth vs. Knowledge, Conscience and Responsibility, and, of course, Love. Even Kelvin's phantom wife gets into the verbal act. From her first appearance in a sheer blue nightie, Mrs. Kelvin is a conceptual mistake. She is too much like the woman of one's dreams from a perfume ad. It is one thing to materialize the past and another to trivialize it.

The transformations Hari Kelvin must undergo would wreck any actor's credibility. At one point she asserts her immortality by popping up from the dead, ice still frozen in her hair and blood fresh on her lips. One of the crazed scientists turns away in disgust and says, "A horrible sight. I can't get used to these resurrections." (Neither can the laughing remains of the audience.) The film's technique turns ludicrously old-fashioned for a while. Tarkovsky probably had so many things he wanted to say in *Solaris* that his artistry got subordinated to his ideas. Coming after the subtle poetry of the first section, this thinking man's "Star Trek" dramaturgy is a real let-down.

Happily, the film's poetry is resurrected in a lyrical moment when Kelvin and his wife experience 30 seconds of weightlessness in a room filled with the artifacts of life on earth. A Brueghel painting seems to come to life, forming a quaint background for the displaced couple's floating embrace. In one short scene Tarkovsky is able to visualize both the concept of lovers caught in time and its opposite—"that eternal moment" that poets ascribe to the feeling of love. The remainder of *Solaris* details the scientists' efforts to counteract the ocean's force. (The specific sci-fi logic involved in doing so is expectedly complicated, but it makes nice metaphoric sense.)

Having successfully "contacted" the planet's intelligence, the ghost of Kelvin's wife disappears. Freed from guilt for the first time (out of rejection, Hari had committed suicide on Earth), Kelvin has fallen in love with the memory of his wife. He has the choice of returning to Earth or remaining at the space station in the hope of imagining her back into existence. The resolution is ambiguous, and best left for the viewing.

Even when it's bad, *Solaris* has an underlying seriousness of purpose. Errors of judgement (like the middle section of this film) don't ruin movies so easily. Tarkovsky's work is uneven, but he's one of the few directors to have brought science fiction into the domain of art. And though the ideas are sometimes badly presented, they touch a lot of bases. How inescapable is the past, and how deep are our oceans of memories and fears? Are we doomed to react rather than to act? Is our fascination with the mystery of the stars a form of pie-in-the-skyism? Are we trapped in a fear-ridden cycle that can only be broken by a new awareness? These are some of the questions *Solaris* addresses.

—Robert Di Matteo

**ODE TO BILLIE JOE.** Various theaters.

Bobbie Gentry's hit single "Ode to Billie Joe" sold several million copies in 1967 and touched off a flurry of speculation as to just what it was that the young lovers in the song



Scene from "Solaris," directed by Andrei Tarkovsky.

threw off the Tallahatchie Bridge. Lost in the speculation was any appreciation for the terse understatement of Gentry's lyrics, which, in their matter-of-fact recounting of a rural tragedy, recalled the deceptively superficial tone of Robert Frost's "Death of the Hired Man."

The movie version of Gentry's song allegedly lays to rest all speculation. However, the picture may serve to touch off a new wave: How many movies can you recall that were based on song titles? Let's see, there was *Alexander's Ragtime Band*, *She Wore a Yellow Ribbon*, *Alice's Restaurant*,...

Herman (Summer of '42) Raucher's screenplay includes all the facts contained in Gentry's song, plus numerous embellishments designed to clear up the mysteries inherent therein. Unfortunately, Raucher edits out the song's lazy ironies, such as, "Billie Joe never had a lick o' sense/Pass the biscuits please." (In fact, the famous dinner-table conversation scene never takes place in the movie.)

Moreover, while it is claimed that Gentry "succumbed" to Raucher's script because it promised "to avoid the clichés and stereotypes of the American South," the following samples of dialogue cast doubt on either Raucher's sincerity or Gentry's notions of stereotype:

Mama to Bobbie Lee, heroine of the story, on the agonies of adolescence: "Sometahms, when the sap gits ta risin', a girl hasts count ta tayn."

Bobbie Lee to Billie Joe, who is putting the moves on her: "Ah cawshun yew not to ayuct in a rash mannah."

Billie Joe to Bobbie Lee: "Girl, ah ayum onto yewr scent!"

These quaint locutions could be overlooked if the plot hung together at all, but the characters are puzzlingly inconsistent. Early in the movie, Bobbie Lee's brother James appears as a leering libertine; late in the movie, he is seen as an out-and-out prig.

Billie Joe is perhaps the most perplexing character of all. As played by Robbie Benson, he wallows in the throes of adolescent turmoil with an intensity unrivaled since the days of Goethe's Young Werther. Unabashedly heterosexual in his initial scenes with Bobbie Lee, he announces to her in a choked voice somewhat later that he fears he is irrevocably gay. Billie Joe most certainly has more than a few screws loose, but in a picture that alleges to explain the enigmas of the song, one would hope for some clarification of his neurotic quirks.

The only standout in the cast is Glynnis O'Connor, as Bobbie Lee, who was seen recently in *Baby Blue Marine*. O'Connor is the classic "girl next door" and will probably be typecast in countless such roles before she outgrows them.

*Ode to Billie Joe* begins in the style of the nostalgia romances of recent years (*Summer of '42*, *Buster and Billie*, *American Graffiti*) but soon degenerates into humorless soap opera. Ultimately, the movie hopelessly muddies the waters of the Tallahatchie.

—Peter Klem

**THE SAILOR WHO FELL FROM GRACE WITH THE SEA.** Various Theaters.

The notion that children are inherently evil (call it "original sin" if you will) was treated definitively in William Golding's chilling novel, *Lord of the Flies*. Golding made a persuasive case for the thesis that, left to their own devices, even a group of proper English schoolboys would degenerate into vicious little savages.

*The Sailor Who Fell from Grace with the Sea* essentially presents the same case but argues it much less convincingly. The children in question are again English schoolboys, in this case ring-led by a vicious little fascist named "The Chief" (Earl Rhodes), who declaims such philosophy as, "The world is like *amoeba proteus*, eating its victim. If you're strong—really strong—you don't need protection." He demonstrates his "strength" by cutting the heart out of the family cat.

Jonathan Osborne (Jonathan Kahn) is duly impressed by the Chief. After the Chief has dismissed interest in sexual matters as "boyish curiosity about...trivia," Jonathan discovers a knothole between his bedroom and his mother's through which he can spy on her. A young widow, attractively played by Sarah Miles, Jonathan's mother is starved for some action in her kip. She picks up a cruise-weary sailor (Kris Kristofferson) in the village and brings him home. Jonathan watches their coupling with morbid fascination.

When the sailor proposes marriage to the mother, Jonathan's oedipal supremacy is threatened, and he goes bananas. "He destroyed the perfect order," Jonathan writes of the sailor in his diary, and together with the Chief and his gang, Jonathan proceeds to give the sailor the same treatment as the family cat received.

The farfetched plot scuttles *The Sailor Who Fell from Grace*. The story is based on a novel by Yukio Mishima, the Japanese novelist who committed hara-kiri a while back. One senses that Mishima's novel may have lost something in the translation; perhaps patricidal rituals are commonplace in Japan, but I doubt it.

The failure of the story to involve the audience emotionally, except by repulsion from its bizarre turns, is actually rather a pity. The acting is generally quite competent, with even Kristofferson believable as the grizzled salt. Douglas Slocombe's photography is exquisitely sensuous; the movie opens with a series of breathtaking seascapes. Significantly, the love scenes between Miles and Kristofferson are decidedly erotic yet tastefully photographed.

Porno potentates could take a few lessons in how to film such scenes from Slocombe and director Lewis John Carlino. But aside from such students of the graphic arts, it is doubtful that *Sailor* will have much of an audience. ■

—Peter Klem



# A Manson in New Mexico

Where is Red Ryder now that we really need him?

**WHEN YOU COMIN' BACK RED RYDER?**, by Mark Medoff, at the Eureka Theater, 2299 Market St., San Francisco. Thursday and Sunday at 8 pm (\$3), Friday and Saturday at 8:30 pm, through Aug. 15. Tickets Fri. and Sat. \$3.50, Thurs. and Sun. \$3. Info 863-7133.

*When You Comin' Back Red Ryder?* is an Obie Award-winning study of violence and identity in contemporary American culture. The play is set in a sleepy New Mexico roadside diner early on a Sunday morning. One by one the characters straggle in. We watch Stephen, a surly teenager who does the night shift, grumble at Angel, the day-shift counterwoman who returns him only kindness. We see Lyle, a friendly old coot who runs the motel next door, hobble in on his crutches for breakfast. And we meet Richard and Clarisse, two well-to-do travelers who stop by to gas up their Cadillac and have an early meal.

As always, the morning is quiet. Stephen brags to Lyle and Angel about the trip he is going to take, how he is going to buy a backpack soon and hitch out of "Turds-ville," as he calls it, into the big city where he will be his own boss, make a lot of money, live in his own apartment and buy a Corvette. Lyle and Angel laugh and tease Stephen amiably, obviously liking him but wondering if he will ever be as good as his word. Richard and Clarisse sit at the end of the counter, eating their breakfasts and quietly reading the paper.

Enter Teddy. At first we assume, along with the others in the diner, that he and his girlfriend Cheryl are just tourists passing through, despite the insolent and hostile manner in which he demands service for his car. He seems friendly enough, but he mocks so much of what the courteous strangers say to him that mysterious vibrations begin to develop on stage.

He asks everyone questions about themselves, assaulting Richard verbally when he prudishly answers for his wife, Clarisse. Moments later he objects to Angel's answering for Stephen, who is sitting in the corner like a sullen adolescent, trying to ignore this intimidating presence.

Teddy continues to interrogate Stephen until he discovers to his astonishment and delight that Stephen's nickname is Red Ryder. This sets Teddy off on a torrent of reminiscence to the days of cowboy heroes like Red Ryder "who didn't dress like a fag like Roy and Hoppy."

Slowly the situation in the diner becomes more and more violent, and Teddy eventually takes control by force as he interrogates and unmasks the people around him. Matthew Locricchio, who plays the part of Teddy, describes it as "a death run."

It is hard to communicate the impact of this play because so much of its power comes from seeing it performed, watching Teddy go through his climax, and watching the others around him experience fear, destruction and rebirth as Teddy stares into their eyes and like a prophet tells them what is in their unconscious minds.

Teddy is obsessed with the hypocrisy he sees in the people around him. A desire for honesty and release compels him to point it out. At the same time he is afraid that when people are stripped of their outer shells they will find nothing inside (because the core of our society, he feels, has been destroyed) and he is terrified of that void. Teddy is also afraid, however, that he *will* find something inside someone, and that potential threatens him too. Teddy is in a jam.

Robert Woodruff, the director of *When You Comin' Back Red Ryder?*, says the entire cast read *Helter Skelter* as preparation for the play; they were shocked, he says, to discover the similarities between Teddy and Charles Manson, both charismatic characters, humorous, facile with words and driven by fear to even greater feats of desperation.

Bruce Hyde, who plays Richard, walks away with the acting honors for the evening, though Locricchio is strong as Teddy and Kent Hall is an amusing Stephen. In the smaller roles, Alma Becker and Jim Haynie distinguish themselves as Clarisse and Lyle.

On the whole, Woodruff's directing is good, though I think Teddy's growing assault on the people around him could be revealed more subtly and suspensefully. Woodruff has imagination, though: in one chilling scene, Cheryl unconsciously holds a loaded pistol at her boyfriend Teddy's head as she stands inches away from him, transfixed, hanging on his every instruction.

In its fourth year, the Eureka Theater operates out of a church at the corner of Market and Noe Streets, surviving—remarkably—entirely on box office receipts and yet managing to bring to the Bay Area some of its finest and most varied small theater. Last winter they presented two one-act plays by Tom Stoppard, *After Magritte* and *The Real Inspector Hound*, following them up with the French musical, *Irma La Douce*. Planned for this fall is a new stage version of *Robin Hood*, by Hayward writer Bruce Dettman.

The directors and actors at the Eureka Theater perform a labor of love, working for little or no pay. Woodruff remarks, "That doesn't disturb me too much. At this moment [remuneration] is not a reality. It makes is a kind of theater that's different from downtown. I would like it to be that alternative." ■



Teddy (Matthew Locricchio) in "When You Comin' Back Red Ryder?"

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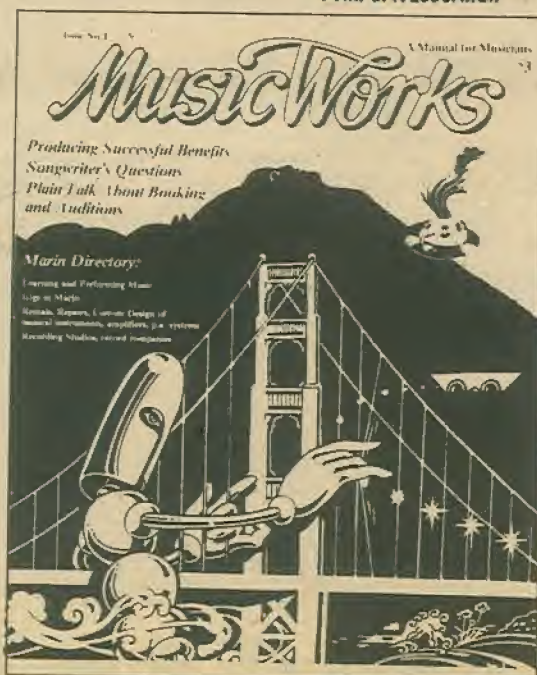


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# Starships and Earth Quakes

New releases from local musicians



Jefferson Starship: from left, Grace Slick, Paul Kantner, Marty Balin, Craig Chaquito, David Freiberg, Pete Sears and John Barbata.

**JEFFERSON STARSHIP; Spitfire** (Grunt Records, BFL1-1557)

You all know the story—two years ago, the Jefferson Starship was floundering. Kantner had lost his Vision. Grace had lost The Voice. Then along comes Marty Balin, and the spiritual core of the old Airplane is reunited. It all clicks. It sounds good. Sparks fly on Fulton Street.

You know about *Red Octopus*: "Platinum" album. Rave reviews. Successful follow-up tour. The crowning of King Marty, the man who brought them miracles. Long live the Jefferson Starship, nee Airplane.

And now we have *Spitfire*—flashy cover. Lots of energy. Some hot songs. But also... a few cracks in the garden wall. I see two major problem areas.

The first is Larry Cox's production. Cox is the man responsible for the Starship's new "commercial" sound. That means strings and horns, folks. *Spitfire* isn't quite given a Richard Perry treatment, but it's getting close.

Airplane and Starship albums have always had a very "full" sound because of the number of singers in the band, but it is only with the arrival of Cox that the full sound becomes cluttered. The music and vocals on *Spitfire* become a dull wash on a few songs, and that is clearly the fault of the producer.

The second problem, I think, is Marty Balin. The bringer of the glory may be the man who will drag the Starship down.

I was happy to see the Starship have a hit last year, though I think "Miracles" was one of the weakest songs on *Red Octopus*. It was a song better suited for an airport cocktail lounge band than one of America's best rock 'n' roll outfits. All seven minutes of "Miracles" was cliché-ridden—and on *Spitfire*'s "With Your Love," Balin has plagiarized his own clichés in a weak copy of his big hit song.

Balin sings lead on two other songs on *Spitfire* ("Love Lovely Love," and "Cruisin'"), neither of which is particularly noteworthy. Balin's fondness for funk and R & B songs is not in itself dangerous—the band plays it well, and Balin sings it brilliantly—but his writing and song choices in the genre are poor.

I've always felt the Paul Kantner, not Balin or the ever-visible Grace Slick, was the real heavy mind behind the Airplane and Starship. My feelings along those lines are confirmed by his work on *Spitfire*. "Dance With the Dragon," "St. Charles" and "Song to the Sun" are the three best songs on the album, and all three have that indelible Kantner mark on them. The chord progressions, the lyric interest in cosmology and the slightly mysterious edge are all pure Kantner.

No doubt the members of the rock press who heaped abuse on Kantner throughout the early 1970s will not be impressed with his songs on *Spitfire*. One of these days, though,

I think Kantner will be appreciated as the visionary he obviously is.

It would be sacrilegious, I suppose, not to mention Grace Slick's contributions to *Spitfire*, so count me in with the faithful. Grace's vocals are strong throughout the album, and one of her compositions, "Switchblade," is among the best songs she's written in recent years. The Voice is back, and I love it.

But I still miss Casady and Kaukonen.

**EARTH QUAKE: 8.5.** (Beserkley Records, BZ0047)

Earth Quake's second album, 8.5, is cause for rejoicing for two reasons: 1) there's still a kick-ass heavy metal band that refuses to "go disco," and 2) Beserkley Records has finally put out an album with decent cover art.

Earth Quake's last album, you may recall, was a live album featuring burning renditions of other people's material for the most part. The band undoubtedly could have continued successfully as a "cover" band, but instead it has chosen to work with original material. Some of it is very good. Some of it is pretty poor. Of course Bob Dylan is like that, too.

Not that Earth Quake aspires to be Bob Dylan. The band's approach continues to favor the English heavy metal school (Led Zeppelin, Bad Company, Free and such) rather than the American school (Kiss, Grand Funk, BTO and similar atrocities).

Some of the songs have a "Where have I heard that riff before?" quality to them that indicates that writers John Doukas and Robbie Dunbar have yet to really find their own styles. "Hit the Floor" sounds like a 50-50 mix of "Born to Be Wild" and the Sweet's "Fox on the Run." Led Zeppelinisms also abound on 8.5.

But there's lots of good rock 'n' roll on this album, and, surprisingly, some fine slower material. "Savin' My Love" is probably the best song on the album, combining some beautifully lyrical guitar work by Dunbar and typically strong vocals by Doukas.

This may be the album that will break Earth Quake nationally—assuming the rest of the country has tired of smoke bombs, makeup and gimmick rock and is ready to just rock out again. ■

### Noticed

A dog born blind will turn his eyes  
Toward you when you speak—  
The black moons, distant and dull,  
Sensing nothing with the speed of sound;  
The head enthralled, between the ears  
The brain knowing something is wrong;  
Punching against the eyes from behind,  
Sorting the words, judging the tone,  
Guessing where the hands are and why,  
Waiting at dead center, millions of fathers  
With real eyes turning the head to the voice,  
Holding the balky legs graceful and still,  
Beaming the solid eyes at unfathomed form  
While options tingle in unfocused nerves.  
—Daniel J. Langton



# EVENTS

By Harriet Salley

## MUSIC

**Manhattan Transfer** will unveil an all-new show in two concert performances at the Paramount Theater in Oakland, Fri/23 and Sat/24, 8 pm. Also Pamela Pollard. Tickets at Paramount Theater Box Office, all major outlets. Dial TELETIX.

**Free Jazz Concert:** Sun/25, 3-5 pm, Potrero Hill Neighborhood House, 953 De Haro, SF, 826-8080.

**Big Name Blues,** Dave Alexander Trio and Mike Bloomfield and Friends, 8 pm, Sat/24, Winemasters' Guild Winery, 1/4 mile east of Highway 99 in Lodi, on Highway 12. Tickets are \$5 advance/\$6 at the door. Available through Ticketron and BASS, (TELETIX).

**North Indian Music** with Ashish Khan, Sarod, Pranesh Khan, tabla. All Akbar College of Music presents a summer concert at Old First Church, Sacramento/Van Ness, SF, 8 pm, Wed/28, \$3, 454-6264 or 776-5552.

**Audium:** a theatre of sound-sculptured space, Fridays and Saturdays, 8 and 10 pm, \$3, 1616 Bush at Franklin, SF, 771-1616.

**Westboro Music Festival:** music conducted by Richard Condie and Gustav Meier, Sun/25, 10 am and 3 pm, Outdoor music shell, Jones Gulch YMCA Camp, La Honda. Morning concert/free; afternoon, \$2 adults/\$1 children, senior citizens, 365-1516.

**Ronald Galen,** classical guitar, Fri/23, 9 pm, Old First Center for the Arts, Van Ness/Sacramento, SF, \$1.50, 776-5552.

**"Anything Goes,"** a Cole Porter musical of the early Thirties is revived by SF State University's Performing Arts Workshop, Thurs/29, Fri/30, Sat/31, 8 pm, Creative Arts building, Little Theater, Holloway/19th, SF, \$2.

**SF Chamber Orchestra,** Edgar Braun, Conductor, plays music of Tallis, Ralph Vaughan Williams, Shostakovich, Haydn and Bloch. Tues/27, Hertz Hall, UC Berkeley, 8 pm. Free. Thurs/29, Palace of Legion of Honor, Lincoln Park, SF, 7 pm. Free.

**Jefferson Starship** will appear at 3 pm, Tues/27, and 3 pm, Wed/28, at the UC Berkeley Greek Theater, \$6 advance/\$7 at the door. BASS outlets and ASUC Box Office, 642-3125.

**G.S. Sachdev,** master flutist from India, will perform a concert of classical ragas on bamboo flute accompanied by tabla. At the Cat's Paw Palace, 2547 Eighth, Berk., Fri/23, 8 pm, donation \$2.50.

**Sufi Choir/Music Practice Camp:** instruction in instruments, voice, theory and composition. Musicians and non-musicians welcome, July 17-24, Mendocino woods. Fee \$100, for info call 285-4817.

**Zydeco Party** featuring Queen Ida and the Barbary Coast Bon Ton Band, Sat/24, 9:30 pm, \$1.50, Green Earth Cafe, 1810 Market, SF, 861-0060.

**Music and Manifestation** from Findhorn, a seminar/concert with music created from the observance of natural principles, Fri/23, 8 pm, Family Light Music School, 303 Harbor Drive, Sausalito, 332-6051.

**Gospel Singing** with Gideon Daniels, Sat/24, 1:30 pm, \$3, Family Light Music School, 303 Harbor Drive, Sausalito, 332-6051.

**Music in the Park:** Thurs/29, 8:15 pm, in the Main Theater of Canada College, 4200 Farm Hill Blvd, Redwood City.

**Martes Popular:** free concert with Rebecca, Peruvian folksinger, and Peruvian dinner, \$2.75, 9:30 pm, Tues/27, La Pena cultural center restaurant, 3105 Shattuck, Berk., 849-2568.

**Brown Bag Concert:** Woodwind Quintet, Palo Alto Square, Palo Alto, Tues/27, 12 pm, Free, 329-2527.

**Joseph Holman:** Fri/23, 8 pm, Network Coffee House, 1036 Bush, SF, 776-2722.

**8th Annual Concord Summer Festival:** Fri/23-Sun/25, 8 pm (7 pm Sun), Concord Pavilion, 2000 Kirker Pass Rd., Concord. Tickets at Box Office, BASS, all major outlets.

**A Salute to Cuba:** Sat/24, 7:30 pm, Oakland Auditorium, Oakl., \$1.50.

**The Bourbon Street Irregulars:** Sat/24, noon, 2 and 4 pm; The Powell Street Jazzband, noon, 1 and 2 pm; Cannery Courtyard, SF. Free.

**Baroque Concert:** Mary Cyr, viola da gamba, and Lynne Alexander, harpsichord and organ; Sat/24, 8 pm, St. Mark's Church, Ellsworth/Bancroft, Berk., \$2.50/\$2.

**BeBe k'Roche:** Sat/24-Sun/25, 10 pm, Wild Side West, 720 Broadway, SF.

**Free Band Concert:** Sun/25, 2:30 pm, Lakeside Park Bandstand, Lake Merritt, Oakl., AC Transit buses 12, 18, "B".

**Rutherford Square Cabaret:** Night of Down Home Music, Kate Wolf and Wild Wood Flower; Loomis County Quick Step Band, 8:30 pm, Sat/24, Highway 29, St. Helena, Napa Valley, \$4 and \$4.50.

**Music of Brahms,** and Mendelssohn in a concert by Jean Ferrario, Soprano; James Stark, violin; Nicholas Anderson, cello; and Jeffrey Anderson, piano. Community Congregational Church, 145 Rock Hill Drive, Tiburon, 8 pm, Tues/27.

## RADIO

### Friday 23

**Bluegrass Hornbook:** 10 am, KALW 91.7.

**Sounds of Erin:** Irish recordings, features and announcements of interest to the Irish community, 7 pm, KOED 88.5 FM.

**Lunch at Delancey Street** with John Maher, director of the Delancey Street Foundation, guests and you, 12-15 pm, KPFA 94 FM.

**Mystery Theater:** "The Monk and the Hangman's Daughter," starring Kistoffer Tabori, in a program based on an Ambrose Bierce story, 9 pm, KSFO 560 AM.

### Saturday 24

**Symphony:** Bach: *Brandenburg Concerto No. 5 in D*, Schumann: *Piano Concerto in A minor*, Mozart: *Jupiter* *Symphony No. 41 in C*, 8 pm, KKH 1550 AM/95.7 FM.

**Mystery Theater:** "The Infernal Triangle," starring Morgan Fairchild, 9 pm, KSFO 560 AM.

**Washington Week in Review:** Weekly analysis of national news, 5:30 pm, KOED 88.5 FM.

**The Motherlode:** There is no issue that is not a woman's issue, 2 pm, KPFA 94 FM.

### Sunday 25

**Jazz and Blues** with Phil Elwood, 11 am-1 pm, KPFA 94.1 FM.

**Alan Watts:** "What is Christianity?" 7-8 am, KSN 95 FM.

**Sunday Night Opera:** Puccini: *Il Tabarro* and *La Rondine*, 8 pm, KKH 1550 AM/95.7 FM.

**Ask Your Mama:** The World of Black Arts and Ideology, 7 pm, KPFA 94 FM.

**Ray Reinhardt Special:** One of ACT's leading actors discusses his recent trip with ACT to the Soviet Union, 2 pm, KALW 91.7 FM.

**In Recital:** World-renowned artists spotlighted in this series produced by the BBC, 9 pm, KOED 88.5 FM.

**Joe Cocker:** "King Biscuit" and The Tubes, 11-12 midnight, KSN 95 FM.

**Mystery Theater:** "The Queen of Spades," starring Michael Tolan, 9 pm, KSFO 560 AM.

**Black Renaissance:** The Rev. Theodore Mclverna and Maggi Rubenstein of the National Sex Forum, 7 am, KFOG 104.5 FM.

### Monday 26

**Educational Exchange:** educational resources available to people of all ages within the community, 8 pm, KOED 88.5 FM.

**Joe Carcione:** Our Man at the Produce Market, Mon-Fri, 9:55 am, 12:56 pm, KCBS 74 AM.

**Cuba: 27th Anniversary** of the attack on the Moncada barracks in Cuba, the beginning of the Cuban revolution, 6:45 pm, KPFA 94 FM.

**Our Heritage, Our Hopes:** "Rights of the Aged" with Maggie Kuhn, co-founder of the Grey Panthers, 9 am, KALW 91.7 FM.

**Philadelphia Orchestra Broadcast:** Prokofiev: *"Classical" Symphony in D, Op. 25*, Schulman: *Ben Franklin Suite*, Saint-Saens: *Cello Concerto No. 1 in A minor*, Tchaikovsky: *Symphony No. 4 in F minor*, 8 pm, KKH 1550 AM/95.7 FM.

### Tuesday 27

**Folk Festival:** The English music hall of Victorian England, 8 pm, KOED 88.5 FM.

**Planet on the Table:** The Bolinas poets, readings and conversations with prominent writers residing in Bolinas, 9 pm, KPFA 94 FM.

**Mystery Theater:** "I Thought I Saw A Shadow," starring Nat Polen, 9 pm, KSFO 560 AM.

**Boston Symphony Broadcast:** Mozart: *Overture to "La Clemenza de Tito"* (K. 621), Beethoven: *Piano Concerto No. 5 in E-Flat (Emperor)*, Brahms: *Symphony No. 4 in E minor*, 8 pm, KKH 1550 AM/95.7 FM.

### Wednesday 28

**Loving and Free:** Crazy Wisdom and the Rewards of Folly, 8:30 pm, KOED 88.5 FM.

**New Horizons:** Being Born, A new look at childbirth with Dr. Frederick LeBoyer, author of *Birth Without Violence and Loving Hands*, 2 pm, KPFA 94 FM.

**Mystery Theater:** "Pandora," starring Patricia Elliott, 9 pm, KSFO 560 AM.

**Symphony:** Mozart: *Violin Concerto No. 5 in A*, Ravel: *Le Tombeau de Couperin*, Bruckner: *"Romantic" Symphony No. 4 in E-Flat*, 8 pm, KKH 1550 AM/95.7 FM.

### Thursday 29

**Summer Olympics:** 2:30 pm, KNBR 68 AM.

**Meet the San Francisco Symphony:** William Bernell, the Orchestra's Artistic Administrator is Alan Farley's guest, 5:30 pm, KALW 91.7 FM.

**Consumer Action:** Staffers and guests discuss issues on consumer topics. Live, call-in, 864-2051, 1 pm, KOED 88.5 FM.

**Bud Cary's Old Radio Theatre:** "Petrified Forest" with Susan Hayward and Ronald Coleman, 10 pm, KPFA 94 FM.

## CLUBS

### SAN FRANCISCO

**The City:** Steve Jordan, Sat/24-Sun/25, 9:45 pm, 11:45 pm, Betty Rhodes, Sun/28-Sun/Aug 1, 9:45 pm, 11:45 pm, Montgomery/Broadway, SF, 391-7920.

**Russo's:** Jeanette Nissley, Sun/25 brunch; Rick Myers, guitar/singer, Mon/26; The Dada's with Naomi Eisenberg, Fri/23-Sat/24, Thurs/29-Sat/31, 524 Union/Grant, 391-4343.

**Great American Music Hall:** Max Morath, Fri/23-Sat/24; David Grisman Quintet, Tues/27; Albert King, Wed/28; Maria Muldaur, Thurs/31-Sun/1; 859 O'Farrell, 885-0750.

**Old Waldorf:** Kathi McDonald, Fri/23-Sat/24, An afternoon with Jules Broussard, Sun/25, 2:30-7 pm, Steve Seskin and Friends, Sun/25-Mon/26; Return of Sasha and Yuri, underground Russian rock, Tues/27-Sat/31, 2801 California, SF, 921-3050.

**Shady Grove:** Haze, Fri/23; Duck's Breath Mystery Theatre, Sat/24; Halt the Sky, Sun/25; Tibetan Films, Mon/26; Merle Saunders, Tues/27; First Tango and Becky Ryan, Wed/28; Kathi McDonald, Thurs/29, 1538 Haight, SF, 626-4143.

**Keystone Corner:** John Handy and Ali Akbar Khan, Tues/27-Sun/1, 750 Vallejo, SF, 781-0697.

**Omnibus:** Ascension, Fri/23; Speak Easy, Sat/24; Jazz Jam, afternoon Sun/25, Grrrrtones, eve Sun/25; Michael Charnes, Mon/26; Rogers and Burgin, Tues/27; Bound for Glory, Wed/28; Rough Edges, Thurs/29, 1821 Haight, 752-7338.

**The Reunion:** Conte Candoli Quintet, Fri/23-Sat/24; Mira Sol, Sun/25; Bennett Friedman Big Band, Mon/26; Salsa de Berkeley, Tues/27; Viva Brazil, Wed/28; Lite is Color, Thurs/29, 1823 Union, 346-3248.

## Ali Akbar College of Music

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ASHISH KHAN, sarod;  
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Young master of sarod

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Lili Kraus, piano

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22 TEM @ 8:30	23 HAM @ 8:30	24 TEM @ 2:00 & 8:30

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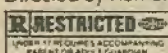


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**The Boarding House:** Steve Martin, comedian, Tues/27-Sat/31, 960 Bush, 441-4333  
**Magnolia Thunderpussy** is now serving dinner  
**The Other:** Tim Scoville, Fri/23, John Besharian and Michael D'Jon, Sat/24, I-You, Sun/25, 100 Carl, SF, 681-0748

### EAST BAY

**West Dakota:** Norton Buffalo, Fri/23, Sat/24, Little Roger and The Goosebumps, Sun/25, Lawrence Hammond and The Whiplash Band, Mon/26, Reggae Disco, Tues/27, The Skinny Brothers (no door charge) Wed/28, Obeah, Thurs/29, 1505 San Pablo, Berk., 526-0950.

**The Point:** Dick Oxtol's Golden Age Jazz Band with Pamela Pollard, Sat/24, 9:30 pm, 32 Washington, Point Richmond, 233-4295

**Freight and Salvage:** Good Ole Persons, bluegrass, Fri/23, Ardeleana, Sat/24, Hoot, Tues/27, 8th Annual Birthday Party, Wed/28, Kate Wolf and The Wildwood Flower, Thurs/29, 1827 San Pablo, Berk., 548-1761

**Longbranch:** Lucky Strike, Thurs/29, 2504 San Pablo, Berk., 843-3293

**Keystone:** The Nilsen Pearson Band, Sun/25, Clover, Billy C. Farlow, Mon/26, 2119 University Ave, Berk., 841-9903

### NORTH-SOUTH

**Inn of the Beginning:** Terry Garthwaite and Sarah Baker, Fri/23-Sat/24, Free Folk, Sun/25, Mose Allison, Mon/26, Free rock-n-roll, Wed/28, Sultro Sympathy Orchestra, Thurs/29, Cotati

**The Sleeping Lady Cafe:** Queen Ida and her Bon Ton Zydeco Band, Fri/23, Happy Valley, Sat/24, Pamela Pollard, Sun/25, Tasmanian Devils, Mon/26, Sonny Johnson, Tues/27, Hoot Nite, 3 pm, Wed/28, Jill Hillson, Thurs/29, 58 Bolinas Road, Fairfax, 456-2044

**Chuck's Cellar:** Poker Face, Fri/23-Sat/24, Thurs/29, Joe Ferrara, Mon/26, John and Susanne, Tues/27, The Brownsville Lady, Wed/28, 4926 El Camino Real, Los Altos, 964-0220

**Miramar Beach Inn:** Geanie Stout, Fri/23-Sat/24, Pyrrhina, Sun/25, Houck and Scott, Mon/26, Bill Tough, Tues/27, South Bay Local, Wed/28, Eddie Money, Thurs/29, Coast Highway, Miramar

## KIDSTUFF

**Summer Day Camps,** sponsored by the Mission YMCA. For 6 to 12 year olds. Camps are located at McLaren Park, Balboa Park, Mission Dolores Park and St. Mary's Park. Mon-Fri, 11 am to 3 pm, \$12 for 2 week session for "Y" members/\$16 for non-members, 586-6900.

**Folsom Lake Trip:** The Mission YMCA is planning a trip for three days of camping, fishing and swimming, from Tues/27-Thurs/29. The cost is \$12 for members/\$15 for non-members, 586-6900.

**Carpentry Workshop** for girls (12-14 years) Mon., Tues., Wed., 10-2 pm, the week of July 26. Precita Community Center, 534 Precita, SF, call Eddie at 467-3330 to register. Sponsored by The Girl Scouts.

**Free art classes,** on Saturdays at 12:30 pm, Children's Fairlyland, Lakeshore Drive, Oakl. Free. Art Transit buses, 12 18, "B", Bart's 19th Street Station.

**Playmobile** units of SF Rec and Park Dept. Tuesdays Herz Playground, Visitation Avenue near Hahn, Pin Yuen North, 838 Pacific/Stockton.

**Young America Baseball,** major league, junior division, on Mon-Thurs., and Sat at various locations throughout Oakland. Call Parks and Recreation, 273-3494 for complete information.

**Animal Strangers,** Zoo Summer School, July 26-30. Are snakes and spiders, snails and slugs your favorite animals? If not, join the class to make these strangers your friends. SF Zoo, Sloat/Great Highway, \$5 members/\$15 non-members of Zoological Society. Parents welcome, 661-2025

**Art Trip-Out Truck** in the Sunset, Tues/27, 10 am-12 pm, A.P. Giannini School yard, 3151 Ortega, SF, 664-5564

**Tiny Tots Program** at Oakland's F.M. Smith Recreation Center, 1969 Park Blvd., Oakl. Children 3 1/2-4 1/2, Wed., 10:30-noon; 4 1/2-5 year-olds, Fridays/10:30-noon \$2, 451-4639.

**Animal Farm:** Lawrence Hall of Science, UC Berkeley, July 26-August 1, 10 am-4 pm. \$1 adults/\$75c students, senior citizens/\$50c children 8-12/\$25c 3-6, UC students, children under 3 free.

**Dial-A-Story,** 626-6516, SF

**Drama Workshop** with Cynthia Toronto, Tues/27, 2 pm, West Branch Library, University above San Pablo, Berk.

**Complete recreation program** for physically-handicapped children, Mon-Fri., 9-3 pm, Cerebral Palsy Center of The East Bay, 4500 Lincoln, Oakl., 531-3323.

**Free Tennis Lessons** for kids 9-15 in The Youth Tennis Foundation clinics. You can sign up the first day at the following playgrounds: Portola, Merced Heights, Chalmers, 9:30 am, 11 am, 12:30 pm; Richmond, Julius Kahn, Chinese Playground, and Excelsior, 9:30 am, 11 am, 12:30 pm and 2 pm, Mon/26. For information, call 922-1622.

**Make a Circus:** Hamilton Playground, Geary/Steiner, SF, Free, 332-9100.

**Swimming classes,** Marin YWCA, two week session, ages 6 months to 10 years old, 1618 Mission Ave, San Rafael, 456-0782

**It's Jacks Time.** An annual tournament starting Fri/23, 1:30 pm; Chinese Recreation Center, Mason/Washington, St. Mary's Recreation Center, Justin Drive/Murray, Sunset Recreation Center, 28th/Lawton, and Upper Noe Recreation Center, Day/Sanchez, SF, contact your local playground.

**4-H youth** will present their dairy goat projects Mon/26 thru August 7, San Mateo County Fair.

**Red Balloon Festival:** Arts, crafts, entertainment, Sarah Tomato, Face Painting, Sat/31-Sun/1, 10 am-6 pm, Codornices Park, Berk.

## GAY

**T'ai Chi Workshop** and Demonstration, Sat/24, 9:30 am, San Francisco Gay Community Center, 32 Page, SF, \$1, 863-7057

**24-hour Gay events tape:** 771-7979, 2 minutes.

**Daughters of Bilitis** general meetings (open to non-members), first Mondays of the month, SF Women's Center, 63 Brady, SF, 673-6542

**Gay Men's Raps:** Community meetings, contact and discussion groups. Every Friday, 7 pm, 2333 Webster, Berk., 655-0221

**Lesbian Drop-In Group,** Wed., 1-3 pm, Gay Counseling Center, 200 Golden Gate, SF, 441-2221, ext. 34.

**Gay Women's Group:** discussion group every Thursday night at 7:30 pm, the Pacific Center, 2329 San Pablo, Berk.

**Jogging for fun and exercise:** Golden Gate Bridge Run, Sun/25, 10 am. Meet at F.R.T. Point for run with the Dolphin South End runners, 50c.

**"Villa D'Hostery,"** the Last Rites of the Whore-Poet," a one act play with music, will be presented at the Gay Community Center, 32 Page, SF, Tues/27-Wed/28, free

## THEATER

### Beach Blanket Babylon Goes Bananas

Wed-Thurs., at 8:30 pm, Fri-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm. Club Fugazi, 678 Green, SF, 421-4222, \$6-\$5.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "It's very easy to make a friend, very hard to make a stranger." The amazingly varied audience is half the fun. — A.C.

### Bullshot Crummond

Tues-Fri., 8:30 pm; Sat. 8 and 10:30 pm; Sun. 7:30 pm. Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here — an uncommonly handsome hero (very dastardly villain of Teutonic origins: a wispy blond, sweet young thing; thrills, chills and chases galore. — M.S.

### Don't Bother Me I Can't Cope

Tues-Fri. at 8:30 pm, Sat. at 6 and 9:30 pm and Sun. at 3 and 7:30 pm. At Marines' Memorial Theatre, Sutter/Mason, SF, 673-6440, \$8.50-\$6.50/\$7-\$6 previews.

ACT presents the New York company in this musical celebration of contemporary Black spirit. By Micki Grant conceived and directed by Vinnette Carroll.

### "An Evening at Widow Begbick's"

Wed-Sat. at 8:30, plus an 11 pm show on Sat. Old Spaghetti Factory, 478 Green, SF, 863-6619, \$4.50-\$3.50

This cabaret entertainment scores some solid strokes but falls short of the evocation of Twenties Berlin it tries to be. The Brecht-Weill songs still skewer their bourgeois targets to the proletarian wall, but their acid is somewhat diluted by time and events, abetted by the uneven cast. — R.C.

### The Good Doctor

Thru July 18, Thur. at 8 pm, Fri-Sat. at 8:30 pm and Sun. at 5 pm. 660 13th St., Oakl., 832-9030. \$5.50 opening night with supper/\$2.50 previews.

\$1 previews for students with valid ID/\$4.50-\$3.50 regular run. Plus special discounts each Thur., call box office for details.

Oakland Ensemble Theatre presents Neil Simon's series of eight slices of life as seen through the typewriter of an onstage author. Directed by Cle Thompson

### Moonchildren

Thurs-Sat. at 8:30 pm. Open Theatre, 441 Clement nr. 6th Ave., SF, 751-3089, \$4/\$3 srs., students.

Eight college kids crammed in a run-down apartment make love rather than war, attend an occasional rally and end the semester with bad tastes in their mouths as their friendly landlord rips them off for the \$50 security deposit. The work's comic ironies and high spirits make it worth seeing. — F.F.

### Snoopy!!!

Tues-Fri. at 8:30 pm, Sat. at 6 and 9:30 pm, Sun. at 3 and 7:30 pm. Little Fox Theatre, 535 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. — A.D.

### Who's Afraid of Virginia Woolf?

Fri-Sun., 8 pm, 2525 8th St., Berk., 548-7677, \$352

The Berkeley Playhouse Company gives an exciting and effective revival of Edward Albee's most popular play, a work that is unexcelled in its portrayal of verbal cruelty (both shrewd and crude) as the predominant mode of communication in marriage. — A.D.

Theater reviews by Andrew Cohn, Arthur Diamond, Frederick Feied, John Angell Grant and Richard Chrisman.

## MOVIES

### Mini-Reviews

By Zena Jones

### The Bingo Long Traveling All-stars and Motor Kings

Making a movie that begins with all-black baseball and its money-and-corruption-be-damned-we-love-the-game approach, then goes on to the hiring of the first black player by the all-white major league, is an interesting idea, and it works for a while. But with producer Berry "Mahogany" Gordy anywhere in the background, overkill is bound to set in, and the Bingo Long Traveling All-Stars turn into the Harlem Globetrotters of baseball. James Earl Jones and Bill Dee Williams do their creditable best aided by a ball-bouncing William Goldstein score, and the movie does have its entertaining moments, but unfortunately they're just not enough to take this movie out of the minors. (St. Francis 1, Plaza 1, Geneva Dtl, SF.)—Z.J.

### Every Man for Himself and God Against All

Director Werner Herzog has recreated the fable of Kaspar Hauser, the young man who appeared in Nuremberg's town square on day in 1828 carrying a letter stating that for all of his 17 years he had been locked in a dark cellar, deprived of both human contact and the light of day. His slow adjustment to so-called civilized society is recorded in all its painfulness, and his basic simplicity and directness make him often appear far less of an oddity than his tutors (Clay, SF.)—Z.J.

### Harry and Walter Go To New York

This Mark Tydel-directed "zany new comedy" is totally unique in its field—it's absolutely, altogether, utterly and completely unfunny. Nothing works, not even the cast (Michael Caine, Elliott Gould, James Caan, Diane Keaton et al), and instead of tossing off lines they should have tossed out John Byrum's leaden script. (If you care, the plot's basically about a bank heist with suave Michael Caine and his gang being outsmarted by a bumbling vaudeville duo, Caan and Gould.) The original film ran for two hours and five minutes but was cut to one hour and 45 minutes. It should have been cut to the quick—if there ever was one. (Ghirardelli, Stonestown, Milbrae, Century 22, SF.)—Z.J.

### The Last Woman

"La Grande Bouffe" was a strong indication of director Marco Ferreri's inclination to dwell upon distortions of human appetites. His new film deals with the excesses of male chauvinism. For Gerard (Gerard Depardieu), nude most of the time like a prepared Boy Scout, women are merely receptacles for his phallic thrust; demands for anything resembling emotional involvement are beyond his comprehension. Deserted by wife and mistress and told, rather truthfully, that without an erection he is nothing, what or where is his raison d'être? The sense-

less, unmotivated but electrifying climax lives up the plot and may cause a momentary fall-off in the sale of battery-powered carving knives, but it doesn't explain why the film is advertised under Adult Theaters. (Stage Door, SF.)—Z.J.

### Male of the Century

Claude Berri's latest autobiographical fling (in which he directs, writes and plays the lead) is a very small comment on the sexual double standard that allows a man his "indulgences" while demanding complete fidelity from his wife. His obsessive possessiveness stems not from any concern for her—after all, she's merely a reflection of him—but from his own nagging insecurity. The actual plot is secondary to this theme, being a sort of Puppy Day Afternoon complete with attempted heist and hostages, one of whom is Berri's wife. The robbery is, televised and Berri is completely unstrung, not out of fear for his wife's safety but fear that she'll allow herself to be raped to save her own life. Naturally, he'd prefer her to die. The final outcome leaves nothing resolved, and as for the title, which century did Berri have in mind? (Music Hall, SF.)—Z.J.

### The Outlaw Josey Wales

Moving right along with the vengeance-violence formula, this is the sort of film where 12 bad guys ride up and Clint Eastwood kills all 24 of them. It's set in the post-Civil War era, Southerner Josey Wales (Eastwood) turns renegade rather than surrender to the Yankees who murdered his wife and son. As a dubious legend whose aim with a stream of tobacco juice is as deadly as his draw, he attracts a few loyal supporters, including a pockmarked humorist, entirely lovable Indian, Lone Watie (Chief Dan George). The rest of the overlong film is a corpse-strewn account of everyone trying to get Josey Wales, resulting in an odd mixture of mayhem, humor, near-horror and a PG rating. Eastwood fans will probably love it. (El Rancho II, Alhambra, Serramonte, SF.)—Z.J.

### The Tenant

Director Roman Polanski has long been fascinated by witchcraft and sacrifice, and his film contains strong elements of both. Also in the characteristic vein he plays (superbly) the part of Trekovsky, a man with little sense of personal identity and considerable paranoia who rents an apartment whose previous tenant committed suicide. A succession of strange events and conflicts with his impossible neighbors slowly convince him he is being possessed by the dead woman and that he, too, will leap from the apartment window. At this point Trekovsky begins wholly to disintegrate and so does the film. Even the superb camera of Sven Nykvist makes little distinction between fantasy and reality, giving the last third of the film a disruptive and consciously bizarre affect that totally destroys the suspense and credibility it had accrued. (Regency, SF.)—Z.J.





# GUARDIAN CLASSIFIEDS

## LEGAL NOTICES

### FOR INFORMATION ON PLACING LEGAL NOTICES — SF only

The Bay Guardian was adjudicated a newspaper of general circulation in San Francisco County on November 5, 1975, and can now publish your legal notices. Call Steve at 824-2506 for charter rates and information.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19461

The following persons are doing business as: A MUSE, 2120 Larkin Street, -201, San Francisco, CA 94109.

Janet Phillips, 2120 Larkin St., -201, San Francisco, CA 94109.

Gwen Phillips, 2037 Hyde Street -2, San Francisco, CA 94109.

This business is conducted by an unincorporated association other than a partnership.  
Signed Janet Lee Phillips

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on June 25, 1976.

Pub Dates: July 8, 15, 22, 29, 1976.  
B-70626

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19474

The following person is doing business as: GROG 674 Douglass Street, San Francisco, CA 94114.  
Gerald J. Veverka, 647 Douglass Street, San Francisco, CA 94114.

This business is conducted by an individual.  
Signed Gerald J. Veverka

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on June 28, 1976.

Pub Dates: July 8, 15, 22, 29, 1976.  
B-70649

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19634

The following persons are doing business as: PAPER WINGS, 78 Peralta, San Francisco, California, 94110.

Lynn Shelton, 80 Peralta, San Francisco, California, 94110.

Bonnie Johnson, 80 Peralta, San Francisco, California, 94110.

This business is conducted by a General Partnership.

Signed Lynn Shelton

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 12, 1976.

Pub Dates: July 22, 29, August 5, 12, 1976.  
B-70718

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19620

The following person is doing business as: C & C PLUMBING, ELECTRICAL AND CARPENTRY, 1363 Oak Street, San Francisco, California, 94117.

Aamir Mateen Al-Musawwir, 1363 Oak Street, Apt. -2, San Francisco, California 94117.

This business is conducted by an individual.  
Signed A.M. Al-Musawwir

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 9, 1976.

Pub Dates: July 22, 29, August 5, 12, 1976.  
B-70705

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19577

The following person is doing business as: TRIBAL ART, 431 12th Avenue, San Francisco, California, 94118.

Cynthia A. Shaver, 431 12th Avenue, San Francisco, California, 94118.

This business is conducted by an individual.  
Signed Cynthia A. Shaver

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on July 6, 1976.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19597

The following persons are doing business as: THE CYPRESS COMPANY, 415 Merchant St., San Francisco, California, 94111.

Allan I. Blau, 369 Richardson Way, Mill Valley, California, 94941.

Peter Dybwad, 1838 San Juan Ave., Berkeley, California, 94707.

This business is conducted by a general partnership.

Signed Allan I. Blau

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on July 17, 1976.

Pub Dates: July 22, 29, August 5, 12, 1976.  
B-70703

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19504

The following person is doing business as: BELEROPHON BOOKS, 133 Steuart St., San Francisco, CA 94105.

Ellen Knill, separately, 2320 Broadway, San Francisco, CA 94105.

This business is conducted separately by an individual.

Signed Ellen Knill

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on June 29, 1976.

Pub Dates: July 8, 15, 22, 29, 1976.  
B-70653

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19514

The following person is doing business as: NOIR ENAMELCRAFT/NOIR GALLERY/NOIR WORKSHOP, 22 Isis Street, San Francisco, CA 94103.

Loralee Vigne, 22 Isis Street, San Francisco, CA 94103.

This business is conducted by an individual.  
Signed Lorelee Vigne

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on June 30, 1976.

Pub Dates: July 8, 15, 22, 29, 1976.

B-70651

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19546

The following persons are doing business as: DELLEN PUBLISHING COMPANY, 1441 Van Ness Ave., San Francisco, CA 94109.

Donald E. Dellen, 1232 Sutter St., San Francisco, CA 94109.

Dividend Industries, 3600 Pruneridge Ave., San Jose, CA.

This business is conducted by a limited partnership.

Signed Donald E. Dellen

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on July 2, 1976.

Pub Dates: July 8, 15, 22, 29, 1976.  
B-70652

### NOTICE OF HEARING PETITION FOR PROBATE OF WILL AND FOR LETTERS TESTAMENTARY

No. 214845

Probate Dept.

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO  
Estate of

EMILY PETRINOVICH

also known as

MRS. GEORGE PETRINOVICH

also known as

EMILY STIPINOVICH

Deceased

NOTICE IS HEREBY GIVEN THAT DOROTHY LUBETICH as Executor of the estate of the above-named decedent has filed herein a PETITION FOR PROBATE OF THE WILL, LETTERS TESTAMENTARY PURSUANT TO §§591 ET SEQ. PROBATE CODE reference to which is made for further particulars, and that the time and place of hearing the same has been set for August 10, 1976, in the Courtroom of Department of Probate of said Court, at City Hall, Civic Center, San Francisco, California.

Dated: July 12, 1976

CARL M. OLSON, Clerk  
By: T. JOHNSON, Deputy

CARROLL J. COLLINS III  
Attorney at Law

235 Montgomery St., Suite 850  
San Francisco, CA 94104

Pub Dates: July 22, 29, August 5, 12,  
B-70702

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19486

The following person is doing business as: COLYA PUBLICATIONS, 58 Perine Place, San Francisco, CA 94115.

Nicholas McLlwraith, 58 Perine Place, San Francisco, CA 94115.

This business is conducted by an individual.  
Signed Nicholas McLlwraith

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on June 29, 1976.

Pub Dates: July 8, 15, 22, 29, 1976.  
B-70650

### STATEMENT OF WITHDRAWAL FROM PARTNERSHIP OPERATING UNDER FICTITIOUS BUSINESS NAME

File No. 15446

The following person has withdrawn as a general partner from the partnership operating under the fictitious business name of SAMSARA at 2749 Union St., SF (old address: there has been a change) 3520 17th St., SF, (new address).

The fictitious business name statement for the partnership was filed on July 8th, 1975 in the County of San Francisco.

The full name and residence of the person withdrawing as a partner:  
Stephanie Taylor Finch, 1908 A Baker St., San Francisco, CA 94115.

Stephanie Taylor French, 1908 A Baker St., San Francisco, CA 94115.

Signed: Stephanie French  
This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 14, 1976.

Pub. Dates: July 22, 19, August 5, 12.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19455

The following persons are doing business as: SAN FRANCISCO BRIDGE COMPANY, 311 California Street, San Francisco, CA.

Unico Enterprises, Inc. (Delaware) 311 California Street, San Francisco, CA.

Joseph Arthur King, President, 880 Camino Del Mar, San Francisco, CA.

This business is conducted by a corporation.  
Signed Unico Enterprises, Inc.  
Joseph A. King, President.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on June 25, 1976.

Pub Dates: July 8, 15, 22, 29, 1976.  
B-70625

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19433

The following persons are doing business as: DESIGN CENTRAL, 14 Spear St. San Francisco, CA 94105.

Robert A. Chodak, 100 Broderick #606 St. Ca 94117.

Peter L. Taylor, 858 Lombard, SF Ca.

This business is conducted by limited partnership.

Signed Robert A. Chodak

Peter Taylor

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on June 24, 1976.

Pub. Dates: July 1, 8, 15, 22, 1976.  
B-70614

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19409

The following person is doing business as: MISTER. ESCORT, 1800 Market St. #105, SF. CA 94102.

Domenic F. D'Ortenzio, 250 Fell St. #57, SF, CA 94102.

This business is conducted by an individual.  
Signed Domenic F. D'Ortenzio

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on June 22, 1976.

Pub Dates: July 1, 8, 15, 22, 1976.  
B-70613

### In Propria Persona ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 708-273

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO.

In the Matter of the Application of JOSEPH FLOYD KEY for Change of Name.

The application of JOSEPH FLOYD KEY for change of name, having been filed in Court and it appearing from said application that JOSEPH FLOYD KEY has filed an application proposing that his name be changed to JOSEPH CHRISTOPHER McKEY.

Now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 10th day of August, 1976 at 9 o'clock A.M. of said day to show cause why the application for change of name should not be granted.

It is further ordered that a copy of this Order be published in the SAN FRANCISCO BAY GUARDIAN, a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing.  
Dated this 23rd day of June, 1976.

ROBERT J. DREWES  
Judge of said Superior Court

Pub. Dates: July 8, 15, 22, 29, 1976.  
B-70647

### NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

TO WHOM IT MAY CONCERN:

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the premises, described as follows:

4037 Judah St.

San Francisco, 94122

Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows:

On-Sale General

Bona Fide Eating Place

Signed: Anthony F. Avellino &  
Rafael Kshevatzky

Publication date: July 22, 1976.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19460

The following person is doing business as: BOUNTY HUNTER, 795 Pine, Suite 42, San Francisco, CA 94108.

Thomas M. Orman, 795 Pine, Suite 42, San Francisco, CA 94108.

This business is conducted by an individual.  
Signed Thomas M. Orman

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on June 25, 1976.

Pub Dates: July 8, 15, 22, 29, 1976.  
B-70627

### FICTITIOUS BUSINESS NAME STATEMENT

File no. 19333

The following persons are doing business as: ABCOPY, 1338 Mission Street, SF CA 94103.

Donald Foster Wild, 1482 35th Ave. San Francisco, CA.

Richard Paul Paige, 71 Brosnan Street, San Francisco, CA 94103.

This business is conducted by a general partnership.

Signed Richard Paul Paige  
This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on June 15, 1976.

Pub. Dates: July 22, 29, August 5, 12,  
B-70579

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19356

The following person is doing business as: PLASTER-CRAFTS OF SAN FRANCISCO, 158 11th St. San Francisco, CA 94103.

Allen Lester Erickson, 136 Stillings Avenue, San Francisco CA 94131.

This business is conducted by an individual.  
Signed Allen L. Erickson

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on June 16, 1976.

Pub Dates: June 24, July 1, 8, 15, 1976.  
B-70577

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 708-952

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO

In the Matter of the Application of JUDITH LYNNE GRIFFIN for change of name.

The application of JUDITH LYNNE GRIFFIN for change of name, having been filed in Court, and it appearing from said application that JUDITH LYNNE GRIFFIN has filed an application proposing that her name be changed to JUDITH LYNNE BELL.

Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 0 on the 30th day of August, 1976 at 0 o'clock A.M., of said day to show cause why the application for change of name should not be granted.

It is further ordered that a copy of this Order be published in the Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing.

Dated this 23 day of July, 1976.

HENRY R. ROLPH  
Judge of said Superior Court

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Judy Freeman

Pub. dates: July 22, 29, August 5, 12,  
B-70720

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for small public-interest sex discrimination firm near Federal Bldg. Type 70 wpm. 4 Attorneys. Variable work flow. Must be independent and resourceful. Nontraditional atmosphere. \$750/month plus benefits. Send resume to ERA, Inc., 433 Turk Street, S.F. 94102.

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Applicants should include minimum salary requirement. Write Guardian Box 10-41-C

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helper/partner needed by energetic inventor-mtr working on alternate-energy, etc. PREFERRED. Uncommitted young woman who is alert, articulate, athletic, fearless, funny, honest, independent. IDEALIZED Business experience, construction/shop skills, feminist/humanist orientation, EXCLUDED. Users of nicotine or other drugs. Send resume, letter or just phone number to George. Box 1202, Berkeley, 94701

NATIVE RUSSIAN SPEAKER wanted to coach conversational fluency. Recent emigre preferred. English unnecessary. George, 655-1100

We need an administrative secretary/bookkeeper to run our small technical service organization. Located on Alameda estuary. Ideal situation for female looking for responsibility and some permanence. Flexible hours. Relaxed atmosphere. Salary commensurate with skills. Reply by hand and tell us about yourself and what you are looking for. Include phone number if you like. Box 10-41-K

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Fine handmade clothes wanted for store in Oakland. Call or come by. 655-7461, 5620 College Avenue.

### DIRECTOR

President, Advocates for Women, A women's economic development center. Experience, fund-raising, project management, supervision. For job description & application, write Joanne Lewis, AFW, 256 Sutter St., SF 94108. Closing date, August 20.

Co-op Group Legal Business Manager, service organization, budget, payroll, statistics, fiscal reports. Salary negotiable. 549-1800.

Co-op Legal Education & Member Relations Manager, communications, organizing, media. Legal experience required. Salary negotiable. 549-1800.

Director of Community Residential Program for mentally retarded persons in small group homes. BA, RN or equivalent. Experience, especially with profoundly retarded persons valued highly. Send resume to MARC, PO Box 55, San Rafael, CA 94902

### VEGETARIAN COOK

with experience serving large groups. For heating retreat in the country. Begin 7/30, 3-7 days work. \$25 per day. Send resume to workshop, 912 Ensenada, Berkeley 94707

Secretary for small education/psychology institute in San Francisco. Good typing, organizing skills a must. Full time, varied duties in small office. Call 323-9615.

Mature adolescent models needed by amateur photographer. Female & male. No porn. Must be comely, tall, svelte. Modest pay. Reply in confidence. Box 101, 1375 Calif., SF 94109.

Counselor psychiatric half-way house 1/4 time \$510.00 per month and independent living counselor 1/2 time \$310.00 B.A. or 1 year experience. Send name and address by July 23 to 921 Lincoln Way S.F. 94122 for information. An Affirmative Action Employer.

### FAMILY COUNSELOR

Needed to work w/families of low-income preschool children part-time, 1976-77 school year. Related education and experience required. Send resume to: 50 Raymond Avenue, San Francisco by July 24. No calls.

### PRE-SCHOOL TEACHERS

Needed for fall. Must have California pre-school teacher's certificate and teaching experience w/ low-income families. Send resume to: 50 Raymond Avenue, San Francisco, by July 24. No calls.



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256 MONTGOMERY STREET

Good places to eat? Read the Guardian restaurant reviews.

## BAY GUARDIAN

Consumer reporter wanted—previous magazinewsp. exp. necessary. Strike conditions exist. Send resume & copies of clips to Kim Dunster, Bay Guardian, 2700 19th St., SF, CA 94110.

Guardian Classifieds has an opening for full-time Manager-Salesperson. Energetic, organized, previous experience nec. Strike conditions exist. Call Linda J. Szymiszewski at 824-3322.

Paste-up artist: wanted for temporary work. Must be fast & accurate at heavy layout and ad work. Previous newsp./mag. exp. essential. Strike conditions exist. Call Kim, 824-7660.

Immediate openings for classified sales persons. Must be self-motivating. Exp. preferred. Temporary position. Strike conditions exist. Contact Linda J. Szymiszewski at 824-3322

We need distributors. Strike conditions exist. Call Georgia Otterson at 824-7660.

Entertainment listings writer wanted: energetic, familiar with local music/theater/film/club/merit scene, careful with details. Strike conditions exist. Send resume, clips or other proof of superior ability to Michael Miller, Bay Guardian, 2700 19th St., SF 94110.

Wanted: experienced Calligraphic typesetter, p. flexibly with newsp./mag. background, for part-time work. Speed and accuracy vital. Strike conditions exist. Send letter and resume to Kim Dunster, Guardian, 2700 19th St., SF, CA 94110.

## EMPLOYMENT WANTED

### HOUSE-CLEANING/YARDWORK

By male student. Anywhere SF, 826-5337, Monday to Friday, 9-11 am.

Artist-craftsman exp. jewelry, wood, leather seeks patroness of arts with business sense to exploit my talents. Cliff, 763-6562.

Yg man, coll grad — honest, reliable, hard worker — seeks emplmnt — off the books only, p.t. or l.t. Call Dennis, 775-2182.

## ENTERTAINMENT BILLBOARD

### MIDDLE-EASTERN PARTY

Show with exotic belly-dancers. 2 hr. entertainment. Saturday-Sunday, July 24-25. 9 pm. \$2 donation. At The Intersection, 756 Union.

POPULAR PIANIST will entertain your parties and gatherings. Background-music or singalong. Steve 348-7142 ext. 12.

## FOOD

### O'LALLIE BLACKBERRIES

Pick your own, 37¢ pound. Signs 28 miles south Half Moon Bay Highway 1. Friday, Saturday, Sunday 9-5. 879-0414.

## GARAGE SALE

### PLANTS [RARE] AND ANTIQUES

Everything has to go — cheap — Saturday and Sunday, 38 Ashbury, off Fulton Street. 752-3686.

### GARAGE SALE

Co-operative for reformed drug abusers & alcoholics needs items to sell. Call 864-9007. Sale will be Sat., July 31, 4 Clipper St., 10 am-8 pm. If you can't give, please buy!

## GROUPS

### MASSAGE

### WEEKEND WORKSHOP IN THE SANTA CRUZ MOUNTAINS

July 23-25... August 13-15  
Relax in the redwoods and enjoy a weekend learning the gentle art of massage at a secluded mountain retreat complete with pool, sauna, volleyball and hiking trails just 1 1/2 hours from San Francisco. Weekend includes food, lodging and instruction by certified massage staff.  
Total cost - \$45.  
A GUILD for GROWTH Presentation  
Call 326-3707

### WHAT'S HAPPENING?

To find out what's happening this week in the Bay Area personal growth programs, seminars, films, and events, etc... call the

### COMMON GROUND TELEPHONE CALENDAR

24 hrs. ph.

**922-5300**

### DANCE THERAPY

No prior experience in dance necessary. Two-hour groups designed to expand your capacity for self-expression, spontaneity, creativity, and relating to others. Time divided between movement sharing, discussion and video tape replay. Medi-Cal acceptable. San Francisco Dance-Movement Therapy Center, P.O. Box 15206, SF, CA 94115. 655-3590 (Medical) 989-8802 (Non-Medical).

### SELF WORTH SEMINARS

For men and women who are expanding their consciousness of self. Respecting, forgiving, affirming and loving. Evenings include centering, learning and sharing. Molly Willett, MA, Humanist Psychologist and author of THE SELF CONNECTION. SF and Marin. \$5, phone 388-3692.

### T-A GESTALT GROUPS

Let go of old self-destructive ways and re-decide how you will live your life. Weekly groups, \$50 per 6 weeks or Medi-Cal. Also occasional weekends. Call 548-7475.

### DIVORCE SUPPORT GROUPS

Gestalt awareness. Work, deal with loneliness, new lifestyles. Call Sandy McCulloch, 526-3322, 4-7 pm.

### SINGLE DIMENSIONS

Canoe Camping, Hot Springs, 8/19-20; Sailing Party, 6/27, 7/31; South Tahoe Weekend, 7/16-18; Information: 825-7024, 431-7686.

### ARE YOU A SUGAR ADDICT?

I want to form a woman's group around kicking sugar habit thru emotional support, body awareness, & good health. Not a weight loss group. Julie, 396-1178.

### WEEKEND ADVENTURE

With Barbara Zimmer, Zackary Zakon and others. August 27-29, exploring new ways to meet people and create relationships. Near Occidental (carpools available). Workshops, gourmet meals, Saturday eve. barn gala, massage, hot tub and much more. \$45. Barbara Zimmer, 4221 Moraga Str. San Francisco, CA 94122. More information: 731-8134.

### MEN & WOMEN

### SELF CONNECTION

For persons expanding their consciousness of self. Respecting, forgiving, affirming and loving. Evenings include centering, learning and sharing. Molly Willett, MA, Humanist Psychologist and author of THE SELF CONNECTION. SF and Marin. Weekly sessions - \$5. Phone 388-3692.

## GROUP WORKSHOPS

### WEEKEND SEMINAR

INTEGRAL MASSAGE TRAINING  
Registrations now being accepted for weekend of July 23, 24, 25, at rustic mountain retreat. All methods fully demonstrated. Instruction, lodging, and delicious meals included in fee of \$35. Maximum enrollment of 45. Making Ways. 652-4400.

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Cody's Books and Acme are providing space for our boxes; not responsible for processing ads, furnishing forms, envelopes or making change. Ad copy must be accompanied by exact payment in a sealed envelope. If you need assistance, call David, Rebecca, Rosanne or Marc. Guardian classified dept. 824-2506, or mail your ad to: Guardian Classifieds, 2700 - 19th Street, San Francisco, CA 94110.

### MASSAGE WORKSHOP IN THE REDWOODS

August 6-8 August 27-29  
a relaxing weekend learning to share your energy with a caring, nurturing style massage at a 30-acre retreat just 1 1/2 hrs. south of SF in the Santa Cruz Mts. The complete wkend-sauna, swimming pool, instruction, food and lodging—\$40.

Our staff is certified and trained in massage, deep relaxation, and body movement.

An AHLEF recreation program  
for registration call  
285-1916 or 841-6500, ext. 388.

### SANTA CRUZ

### SUMMER HEALING RETREAT

July 24 & 25

herb walks, herbs, iridology, fasting, homeopathy, Bach flowers, acupuncture, polarity, etc. Teachers will include: Michael Tierra, Efrim Korngold, Harriet Bainfield, Al Drucker, Bob Menzies, Rosemary Gladstar and many other well known California healers. Please send total fee of \$25 (non-refundable) payable to:

### SUN-AND-MOON HERB FARM

2083 Ocean St. Ext. Santa Cruz, CA 95060. (408) 425-0597. Price includes food & camping facilities. Map and other information will be sent.

### HEALING OURSELVES WORKSHOP

July 30-Aug. 5 classes and celebration on a beautiful ranch in the Russian River area, 1 1/2 hours north of S.F. — Redwoods, Sweat lodge, showers and vegetarian meals provided. Bioenergetics, feminist therapy, vipassana meditation, dance jam, herbology, polarity massage, yoga and diet. The cost is \$35 for the weekends and \$90 for the whole week. For brochure call 841-6500 and leave your name and address.

### LIFE WORKS

Learn to handle anger, sex, love, relationships. Free open house — Tuesday, July 27, 7:30 pm. No. 8 Charlton Court, San Francisco, 567-7766. Robert Cromey, Director

## HOME FURNISHINGS

RUGS, unclaimed, 9 x 12, \$9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

### BEAUTIFUL FOLDING BEDS

Folds into couch, chair, cushion. Also Futon mats, Zafus, extra warm comforters. Comfortable compact furniture, folding and box wood frames.

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### DANISH FURNITURE

Original designs by Dennis Taylor on display at 541 Castro or phone 821-4161.

### THE FRIENDLY FOAM SHOP

All mattress sizes in stock, 4" double — \$21.95. Sewing service, Cushions, Pads, Pillow Stuff.

### FREE CUTTING

Folding beds from \$49.95, Roll-up mats \$13.95. Call for price and advice, 10-6, Mon.-Sat.  
San Francisco 1500 Ocean Ave. 564-4150  
Berkeley/Albany 1200 Solano Ave. 527-3626  
San Anselmo 122 Tunstead 456-9363

## INSTRUCTION

Wanted: Family to share home, culture w/student from France for 6 wks., beginning July 16. 853-4539

### GYMNASTICS

San Francisco's only private gymnastics club is now forming classes for girls and boys. No experience required, only interest! Head coach is a Russian gymnast with years of experience. Also open classes for body movement and stunts for women of all ages. 2901 Clement St., corner of 30th Avenue, SF. 668-4000.

### SELF HEALING FOR WOMEN

Workshops in herbs, skin and body, diet, female disorders and natural birth control. Rita Weinstein, 388-8776.

Experienced French and Spanish tutor wants eager students. Rates negotiable. Call J. Kaller, 843-6249, evenings.

### PRE-RAPHAELITE DRAWING

19th Century technique for teaching Academic drawing beginning-advanced. Small, private classes. Oakland; 834-5560.

### TENNIS LESSONS

Group sessions. Three people maximum. Six week course, twice weekly. John 282-0540.

### JEWELRY CLASSES

Learn to design jewelry for fun and profit. Classes begin Aug 1. Call 863-3686.

I teach a fast method of learning French. It's easy. Cloe, 863-1426.

### T'AI CHI CH'UAN

I teach the positions, in sequence and in flow with care, privately. Peter, 282-4366.



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## LIFESTYLES

**OPEN CIRCLES** — Intimate network of open relationships — write for calendar. 371 Holyoke, SF 94134. (Thurs. night encounter-rap group is on vacation.)

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Warm, mellow, intelligent, liberal, handsome, athletic, Ph.D. scientist seeks warm, attractive, female college grad friend. 22-32 P.O. Box 31425, SF 94131.

Are you a truly free male, over 50, unmarried, unbound by other societal conventions—able to meet me equally in the full, rich maturity being alive should bring? Then I await you at Guardian Box 10-42-T

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CATEGORY:	TIMES RUN:	Name _____
		Address _____
Mail to: GUARDIAN CLASSIFIEDS: 2700 19th St. SF, CA 94110 or use the drop off boxes: CODY'S BOOKS at 2454 Telegraph Ave., in BERKELEY, or ACME METAL SPINNING WORKS at 3917 24th St., in S.F.		Phone _____  BankAmericard accepted card no. _____  exp. date _____



Looking for neighbors: quiet single woman 44 practicing yoga and vegetarianism, fond of walking, handweaving, early-music. Near Glen Park Station, Monterey Blvd., San Jose Ave. Please call 864-8446 ext. 723 (messages).

Curious, young, sensitive, slender couple desire to meet a similar young woman who is also curious about sharing her emotions and sensuality in a warm, loving threesome. Serious, no games. Write to Sharon, Guardian Box 10-42-E.

W/M, tall, forties, univ. grad, top notch career, polite, non-smoker. Seeks very young woman (any race) to explore life with. Dependents okay. Must be sincere. Include photo and address. Guardian Box 10-42-C.

Bi female desires mature woman with similar interests. Lasting relationship in mind. South Bay preferred.

Teacher — Traveling to Brit. Columbia & S. Alaska in August to study Indian culture. Seeks woman interested in sharing such an experience & expenses. P.O. Box 992, Belmont, CA 94002.

## MAIL GUARDIAN BOX RESPONSES TO 2700 19TH ST., SF, CA 94110.

Due to our legal liabilities, the Guardian will accept personal ads with Guardian boxes, P. O. boxes or mail service boxes ONLY. No phone numbers or private addresses will be published. Please see the coupon for price and box information. This policy applies ONLY to ads in the PERSONAL category.

TALK — Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800. Open 24 hours.

Single parent (boy-5, girl-3½): W/M 34 — 5'7" — 140 with large East Bay home, modest income, countryland, seeks mature, left-headed feminist mother to share holding on, letting go. Photo please. Guardian Box 10-40-H.

W/M, 48, above average intelligence seeks relationship with w/f above average intelligence 30 to 45 yrs. old. SF only write Guardian Box 10-40-J.

UNIVERSAL LIFE CHURCH. 5 million members. Non-denominational Ordination, \$10 donation; Honorary "D.D.", \$20; your own Church Charter, \$35. Universal Life Church, 4310 Sequoyan Road, Oakland, CA 94605, Bay Guardian Box 10-40-B.

Anno Fanne: the Tubes concert is over, n'est-ce pas? This time to launch into an era more classical — nay, more Brandenburg, verily. May yer heart be light & yer rent be cheap. Sincerely, Jersey Lily.

Mill Valley male, 27, attractive, open and affectionate looking for warm attractive woman 20-27 lover and friend. I like, among other things, cooking, camping, reading, swimming, warm fires and holding hands. I am also tall, reasonably intelligent, and economically secure. Please reply Guardian Box 10-42-O. Picture would be nice.

Shy male, 26, nice guy, good natured would like female companion to share motorcycle riding adventures with. Planning trip to Canada on motorcycle this summer. Gene; Guardian Box 10-42-P.

W/M, attractive, successful, blue eyes, 6 ft., athletic, seeks independent, open-minded woman for relationship. Guardian Box 10-42-O.

I am a man that would like to share the outdoors, some sports, beautiful scenery, travel, intelligent conversation, a sense of humor and the other good things in life with a warm sensual female over 30. Guardian Box 10-42-N.

Attractive w/f, 38 seeks w/m who is able to relate from a feeling level & willing to be involved in a relationship where total honesty can be established leading to true intimacy. I like to laugh, the outdoors & dancing. Reply Guardian Box 10-42-M.

Wealthy retired rock promoter is recruiting adolescent persons (must be 16 yrs. or older) to disport themselves at weekend house-parties on the grounds of a large Marin estate.

TENNIS. Beginner needs partner. Write Guardian Box 10-42-K.

Writer/lover seeking fresh material in woman beautiful in body and soul. I am w/m, active, 28, good-looking, good cook. Desire to be straight-forward, warm, supportive. Guardian Box 10-42-B.

Very eligible, 28 year old male physician, 6'1", 165 lbs, dark hair, wishes to meet young lady for serious relationship. Preferably blond with slim figure, weighing less than 115 lbs. Please reply to Guardian Box 10-42-A.

Prof GWM 32, 5'8" 140 lb, planning visit to San Fran late summer would like to correspond with other compat ind who would like to meet or may be planning a visit to the Boston area. I am sincere, good looking and masc. Box 10-42-H.

Stan, 44, seeks LTA with compatible lady. Letter and phone to Box 2735, Menlo Park 94025. All replies answered.

Gay woman wants to meet same, 18-24, for health and fun together. Like disco, some sports, beach camping. No smoke. PO Box 2317, 1209 Sutter St., SF.

W/M, 35, married professional educated, warm, understanding, discrete, very bored, seeks wkly relationship with w/f married or single with similar problem. Guardian Box 10-42-J.

MJK — ON 12-1-68 DAN AND I RODE THROUGH ROMULUS ALL NIGHT IN A BLACK 'N WHITE PATROL CAR WITH TWO BLACK 'N WHITE COPS. WHERE WERE YOU? DM

Who, where, what or when? One and all questions answered by Little Dan the Commission-Man. Take advantage of this one-time discount offer. Send 3 questions and \$1 to Guardian Box 10-42-9.

I am a woman, 31, trying to be honest w/myself & others. I value my own integrity, and yet I feel incomplete without caring relationships. Better yet, without loving — and being loved by — a man. If you are a man, 30+, who values sensitivity, awareness of self & others, and mutual growth, please contact me at Guardian Box 10-42-S.

## STEWARDESS WANTED

by young educated man who loves New Orleans, to help facilitate frequent flights through marriage arrangement. Would love to share New Orleans exp. if desired. Reply Jose, Box 10-41-J.

## PHYSICIAN/WRITER

31 w/m, good looking, sensitive, searching for long term relationship with gorgeous, bright, independent, warm, woman. Guardian Box 10-41-B.

Would like to hear from a woman who is verbal, pretty, companionable, literate, flexible with good sense of humor and good figure. Not just another pretty face. I am considerate, loving, eclectic, intellectually alive, 5'10½, 157 lbs, blue eyed, bearded and like Jewish. Guardian Box 10-41-A.

Jewish man, 46, college graduate would like to meet Jewish woman 28 to 35. PO Box 2234, Alameda, Calif. 94501.

W/M, 23, grad student, musician, experienced and considerate lover seeks woman for friendship and sex without heavy involvement. Prefer older woman (married OK). Guardian box 10-41-P.

W/M univ. prof. 35, cerebral and sylvan is looking for an attractive woman, 20 to 30, to share things and see where it goes. Reply Tom, Apt. 507, 2140 Taylor St., SF 94133.

An attractive liberated woman, 49, 5'2", 110 lbs, seeks male companionship. I smoke, drink, like books, films, theater, music, good food, the outdoors. Respond Guardian Box 10-41-G.

Wealthy sportsman wants to meet attractive shapely woman, 35-50, to live in or spend weekends in plush home on golf course. If tired of work, struggle and want future financial security on permanent basis and finer things of life. Guardian Box 10-41-E.

W/M New-Age Tantric artist-minister-mystic seeks intimate permanent relationship with attractive, warm, sincere, spiritual-sensual lady under 45 into art, music, nature, occult sciences. God-consciousness is result of correctly done Tantric (sexual) union. Trust me. Write Box 6791, San Francisco 94101.

B.F. Skinner? We dig him, Mate and I seek to extend verbal community. Not a money trip. Reply Guardian Box 10-39-L.

Writer/student would like to meet a well-balanced mature woman who accepts her own intelligence but knows the value of human sensitivity. I am 25, enjoy books, talking, Tai Chi and music. Guardian Box 10-40-K.

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE. San Francisco's foster home recruitment organization for information at 752-4142.

Male or female Bi couples or individuals to live in huge, quiet North Beach apartment. Into higher consciousness, occult, ESP, anthroposophy, Rosicrucian theosophy, Tantra. Respond Guardian Box 10-37-M.

Attractive woman, 48, seeks man — 45-60 — who is into hiking and walking, for friendship. Include phone number, East Bay and Marin County only. Write P.O. Box 9055, Berkeley 94709.

Calif. Black male minister, 40 yrs. old, 2 weeks in the Bay Area from Penn. Good companionship, good listener, good spiritual advisor, good understanding man, who loves the better things in life, financially secure. Desires to meet white female for friendship, fun, companionship and good talks, who love to enjoy a good life. Over 21. photo, phone number. Guardian Box 10-39-R.

Entrepreneur/ectomorphic/handsome/long hair male 26, wants kind, artistic female who digs folk music, cappuccino, experimental movies, mountain motorcycling, old foreign cars. Box 655, SF 94101.

Quiet sensitive male 32 ready for new female friends 3 months after ending mellow 2 year relationship. Romantic and caring into honesty, city, country and doing things for the fun of it. Happy with my career and life in general, I know things are better when shared. If you are slim, attractive 25 to 35 yrs and share some of my feelings I think we will be a good match. Let's have lunch and see. (Guardian Box 10-41-N)

I'm an Aries, a 28-year-old black man. I'm 6'2" tall, brown eyes, long black natural hair. I'm in prison for poss. of marijuana and have ten months left to do. I'm seeking the ultimate of understanding and friendship. I have been told that all love has died in the world but refuse to believe it. I would like to be your friend. Ladies only need write to Mr. Marlon King. PO Box B45473, Tamal, Calif. 94964. If not do two things for me, stay sweet and beautiful.

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Investor/partnership-formation: "Total headshop" concept. Long-range multi-store developments. \$5000 minimum and/or secure loan. P.O. Box 3943, Hayward, California 94544.

SILENT PARTNERS Wanted — Very substantial return — Stan, 922-0215.

## PETS

AKC Golden Retriever, female, 2 yrs. old. \$50 and a good home. 668-0903, weekends only.

LHASA APSO. For sale — male 7 months — housebroken with all shots — \$200, call after 6 pm. 564-7980.

4 mo. old kitten, plastic litter box, 10 lbs, litter, pooper scooper, 2 cases of cat food, toys, collar and leash — all free to good home! Our landlord says NO! After 6:30 pm, 665-7585.

FREE — Calico cat to good home. Spayed female. 566-1874.

Niwa, "Conrad Lorenz" dog is home-hunting. Fawn color, short hair, medium-size spayed 3 yr. female intelligent, affectionate well-behaved spunky healthy free. 461-1468.

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A new idea in photo books: 50 self-discovery projects plus 15 beautiful photographs of the moon. For information write Moonscapes, Dept-BG, Box 3697, San Rafael CA 94902.

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Attractive female models for photographers. Studio available. Low rates 776-3263.

Buying off-beat, wacky 16mm documentaries for Hong Kong television. Will preview at Gassers', cutting room 1, on July 26, all day. Come or call 495-3852, ext. 51.

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Parties, art show openings & other social occasions. Quiet style, jazz, blues, standards & popular. Call 821-7973.

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# THE BACK PAGE

## Paper studio

Don Farnsworth's place is on the wrong side of 12th Street in Oakland, west of the freeway, upstairs in a rickety wood-frame building occupied by an assortment of potters, jewelers and the like. Farnsworth's thing is making paper by hand, and these days he's riding the crest of a popular wave in the graphic arts.

This trend started in 1973 when Robert Rauschenberg published in France an edition of paperworks called *Pages and Fuses*. Around the same time, a Berkeley painter named Nancy Genn began constructing images with many layers of handmade paper laminated together. Last year, Frank Stella, Louise Nevelson and Mexican artist Manuel de la Rosa came out independently with works of paper shaped around three-dimensional molds.

Don Farnsworth began gathering the equipment for his paper mill about 2½ years ago while he was still working at a hand lithography shop in San Francisco called Editions Press. Before that he spent four years at the SF Art Institute and a short while at the Institute for Paper Chemistry in Wisconsin.

To make his paper, Farnsworth first has to immerse cotton fibers in water circulating in the tank of his Hollander laboratory beater. A paddle wheel with large teeth loosens the lumps of cotton and straightens the fibers. He adds magnesium carbonate to the pulp water as a chemical buffer against acid attack from the atmosphere which could later seep into the paper and cause the paper to yellow and become brittle.



Nancy Genn (left) and Don Farnsworth at the Farnsworth and Serpa Handmade Paper Mill.

The longer the fibers are beaten in the Hollander (up to a point), the tougher the paper becomes. If left for just half an hour, the paper will be soft and weak like blotter pads. If left three to four hours, it will come out like most writing papers and bank notes. But if left even longer, say six to eight hours, you'll be left with some tough, translucent paper like butter wrappers.

Although as a rule Farnsworth just uses white cotton, he can add various vegetable dyes or nearly anything fibrous that will satisfy the whim of an artist who wants to order a batch of custom-made paper. A teacher from UC Davis brought in a wool sport coat once and Farnsworth threw it into the Hollander and made a piece of paper out of it. He also made some blue paper out of old Levi's.

Earlier this year Claes Oldenberg called to order some paper that contained his signature as a watermark and was made of cotton rags, mohair, silk and wool. Nancy Genn ordered a batch with seaweed in it, and Hank Hine got some embedded with fern leaves.

To make each piece of paper, Farnsworth dips a metal screen on a wooden frame into a tank

of pulp water taken from the Hollander. He levels the screen and quickly raises it from the water. As the water drops through, he briskly agitates the screen to interlock the fibers as they settle.

Once most of the water has dripped back into the tank, he flips the screen over onto a felt blanket and lifts it, leaving a moist sheet of paper. After stacking a large number of sheets, Farnsworth puts the stack in a compressor and squeezes out the excess water, then leaves the paper to air-dry over a period of several days.

Farnsworth has a folding machine that tests the strength of his handmade papers against that of commercial papers. He places a strip of paper a half-inch wide and six inches long between two clamps. The bottom clamp applies half a kilogram of pressure on the strip and rapidly folds it back and forth at a 270-degree angle, while a counter clicks off the number of folds.

In one test, Farnsworth found that common newsprint broke after only 31 folds. Arches cover stock, a common lithographic paper used by artists, lasted for 188 folds. Chrome coat, often used to bind quality paperback books, went for 248 folds.

Farnsworth sacrificed one of his hard-earned dollar bills and found that it folded 13,958 times. In comparison, a strip of the paper he made for Claes Oldenberg folded 4,290 times, and one experimental strip of white paper he made folded 24,161 times—almost twice the strength of a greenback.

Since going independent just one year ago, Farnsworth has attracted an impressive group of artists to his paper mill, including Bella Feldman, Nancy Genn, Harold Paris, Nancy Selvin, Ron Mallory and Barbara Snowcroft. Artists either buy paper from Farnsworth or rent his shop by the day to work in. For a small fee, Farnsworth gives tours of his shop and demonstrations of the papermaking process to groups and classes. You can arrange one by calling him at 839-7255.

—Blair Paltridge

## The spontaneous chef

Summer Melon Soup can be the focal point of a modestly elegant summer supper that can be prepared a day ahead and kept cool in the refrigerator. This refreshing light soup takes about 15 minutes to prepare. It tastes even better if the flavors are allowed to marry overnight. It will keep about five days (covered) in the refrigerator.

### SUMMER MELON SOUP

(about seven cups)

1. Peel and cube three large cucumbers.
2. In the container of an electric blender combine 1 cup each:

chopped peeled cucumbers  
yogurt (plain)  
sour cream  
canned chicken consommé or broth

Blend one minute, or until coarsely combined. The cucumbers should be in pieces and not pureed. Transfer to covered casserole dish.

3. Refill blender with the following:

1 lb. soft tofu (soybean cheese; available in the Oriental food section of most food stores)  
remaining chopped cucumbers (2-3 cups)  
5 teaspoons dill  
½ teaspoon each salt and white pepper  
juice of 1 lemon

Blend one minute, or until cucumbers are coarsely chopped. Add to casserole dish and chill several hours or overnight. To be served cold. (About 8 grams protein per 8 oz. serving.)

Possible accompaniments could include: any coarse bread (such as pumpernickel) and unsalted butter; salad with a tangy flavor (marinated mushroom salad, bean salad) and cold white wine.

### MARINATED MUSHROOM SALAD

In a quart jar combine:

1 lb. button mushrooms (fresh), white, unopened, wiped clean with damp paper towel (if mushrooms are larger than a quarter, slice them thick, otherwise leave them whole).

¾ cup oil (mild olive, or safflower)

¼ cup dry sherry

½ teaspoon each basil and oregano

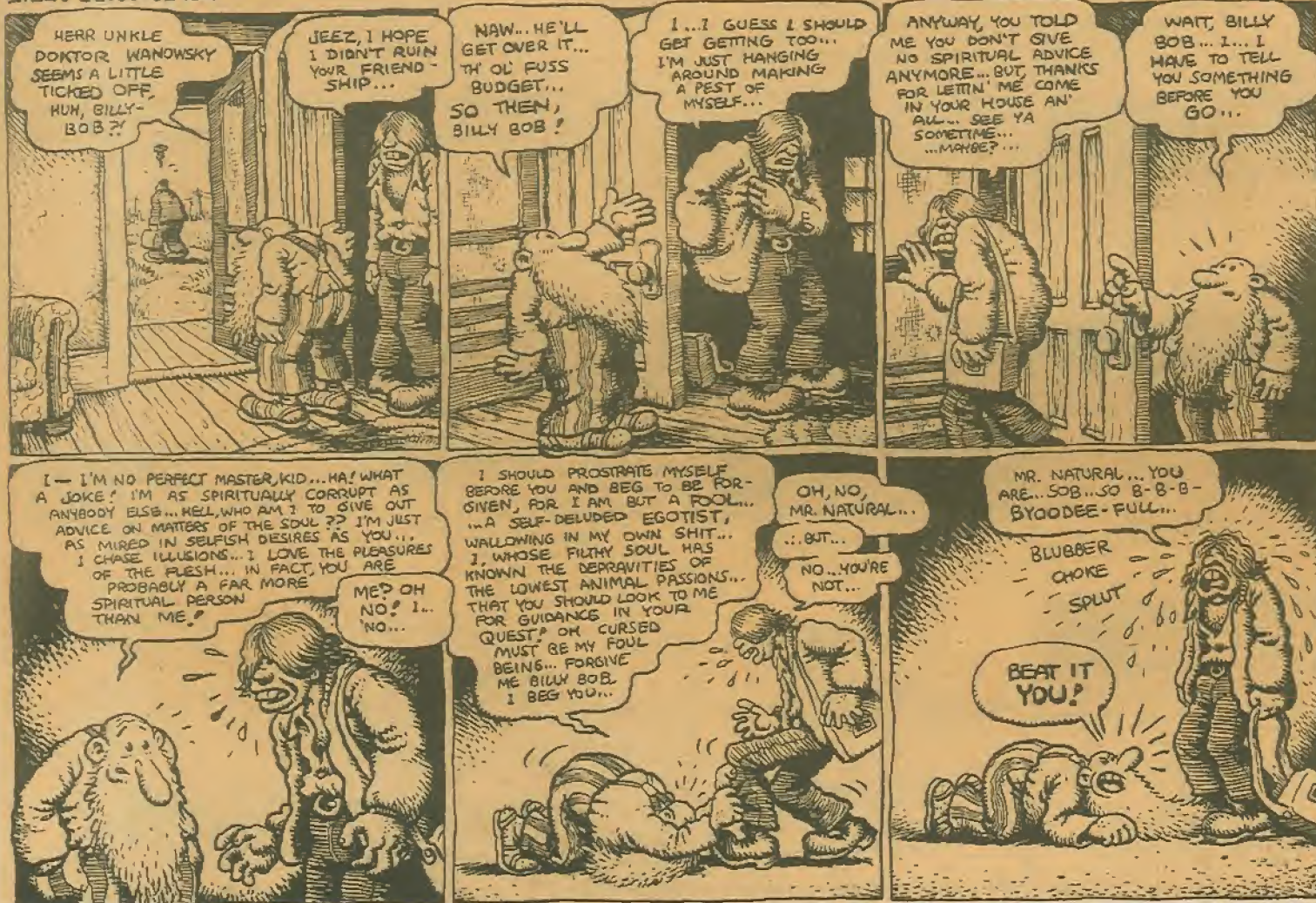
1 finely minced clove garlic  
½ teaspoon each salt and pepper

Marinate overnight in the refrigerator, or at room temperature 2 hours. Combine with 1 chopped ripe tomato and ½ cup (4 oz.) chopped ripe olives. Serve on crisp lettuce, using the marinade from the mushrooms as dressing for the salad.

**MARINATED BEAN SALAD**  
Substitute 1 lb. diagonally sliced (French style) green beans for the mushrooms above. Beans may be fresh, canned or frozen.

—Pat Murphy

## Mr. Natural



## Mini flea mkt.

An hour of body massage for \$5 (regularly \$8 for members and \$11 for nonmembers) is offered by the Stonestown YMCA, 333 Eucalyptus (off 19th Avenue), SF, 731-1900. Licensed masseur Ed Ellien will give you the treatment by appointment on Tuesdays and Thursdays from 3 to 8 pm. At present, the service is available only to those of the male persuasion, but they're in the process of setting up a program for women.

Remember that birthday present that was mailed to you last January and you never received? You may have a chance to retrieve it—for a price—at the US Postal Auction at Polk Hall, Civic Auditorium, Polk and Grove, SF, at 8:30 am on Thursday, July 29. Some 850 items of unclaimed and damaged merchandise will be on the block, and you can preview the goods on Wednesday, July 28, from 8 am to 1:30 pm.

—Louise Cox